

PROCEEDINGS
OF THE
19th ANNUAL CONVENTION
OF
THE CANTORS ASSEMBLY
OF AMERICA

SUNDAY THROUGH THURSDAY, MAY 1ST - 5TH, 1966

CONCORD HOTEL
KIAMESHA LAKE, NEW YORK

July 1st, 1965 to June 30th, 1966

CANTORS ASSEMBLY OF AMERICA

OFFICERS

SAUL MEISELS, *President*

ARTHUR KORET, *Vice President*

MORRIS LEVINSON, *Vice President*

DAVID J. LEON, *Treasurer*

SOLOMON MENDELSON, *Secretary*

SAMUEL ROSENBAUM, *Executive Vice President*

EXECUTIVE COUNCIL

CHARLES DAVIDSON	MORRIS OKUN
IRVING FELLER	MORRIS SCHORR
PAUL GROB	MORTON SHAMES
SAUL KIRSCHENBAUM	MORTON SHANOK
JOSEPH LEVINE	ABRAHAM B. SHAPIRO
YEHUDAH MANDEL	KURT SILBERMANN
ABRAHAM MARTON	HARRY WEINBERG
	ARTHUR YOLKOFF

EX OFFICIO

W. BELSKIN GINSBURG	ABRAHAM ROSE
NATHAN MENDELSON	MOSES J. SILVERMAN
MOSHE NATHANSON	CHARLES SUDOCK
DAVID J. PUTTERMAN	ISAAC WALL
	MAX WOHLBERG

NATIONAL COUNCIL

EMANUEL ABRAMS	IRVING KISCHEL
ABRAM BRODACH	LOUIS KLEIN
GERALD DEBRUIN	IVAN PERLMAN
ALLEN EDWARDS	MORTON PLISKIN
REUVEN FRANKEL	ARTHUR A. SACHS
GERALD HANIG	MARVIN SAVITT
LOUIS HERMAN	SIDNEY SCHARFF
DAVID J. KANE	HYMAN SKY
	GEORGE WAGNER

PROCEEDINGS
OF THE
19th ANNUAL CONVENTION
OF
THE CANTORS ASSEMBLY
OF AMERICA

Hazzan Samuel Rosenbaum
Editor

Prepared for Publication by Hazzan Samuel Rosenbaum
and Hazzan Kurt Silbermann

CONVENTION PLANNING COMMITTEE

JOSEPH LEVINE, *Chairman*

IVAN PERLMAN, *Co-Chairman*

DAVID J. Leon

SAMUEL ROSENBAUM

JOSEPH LEVINE

SIDNEY SCHARFF

MORRIS LEVINSON

MORTON SHAMES

SAUL MEISELS

KURT SILBERMANN

SOLOMON MENDELSON **MOSES J. SILVERMAN**

JOSHUA STEELE

CONVENTION MANAGEMENT
COMMITTEE

IVAN PERLMAN, *Chairman*

AND MEMBERS OF THE EXECUTIVE COUNCIL

NOMINATIONS COMMITTEE

W. BELSKIN GINSBURG, *Chairman*

ISAAC WALL

HARRY WEINBERG

C O N T E N T S

SUNDAY, MAY 1ST:

Invocation, Hazzan David Brodsky	10
Welcome, Hazzan Joseph Levine	10
Yizkor, Hazzan Arthur Sachs	12

MONDAY, MAY 2ND:

Shiur in Talmud, Rabbi Isaac Klein	12
Panel Discussion: "God, Jews and Prayer"	
Dr. Seymour Siegel, Rabbi Samuel Dresner and	
Rabbi Mordecai Waxman	16
Hazzanic Study: "The Concept of Musical Tradition	
in the Synagogue," Dr. Eric Werner	22
Address: "An Attempt at Prophecy," Rabbi Eli Bohnen	23
Welcome, Hazzan Saul Meisels	31
Dinner-Concert Program	33

TUESDAY, MAY 3RD:

13th Annual Meeting	
Regional Reports	32
Report of the Executive Vice President.	
Hazzan Samuel Rosenbaum	34
Report of the Nominations Committee,	
Hazzan William Belskin-Ginsburg	43
Luncheon Concert Program	43
Greetings in behalf of the Cantors Institute,	
Hazzan Max Wohlberg	44
Citation to Members	44
Concert-Workshop: "Music for Jewish Youth"	45
President's Report, Hazzan Saul Meisels	45
"Biography" An Interview with David Kusevitsky	47

WEDNESDAY, MAY 4TH:

Concert-Workshop: "New Directions for Synagogue Music"	50
Kavod Awards	51
Installation of Officers, Hazzan Moses J. Silverman	51
Concert of Jewish Music, Program	54

**SUNDAY,
MAY 1st**

Welcome

to the 19th Annual Convention of the
Cantors Assembly of America.

We are pleased to greet you amidst the magnificent surroundings of this world famous resort. Our program has been planned to enable each delegate to avail himself of the many facilities which the hotel offers without curtailing attendance at any of the scheduled sessions.

In the next few days we shall all be involved in hazzanic study, experimentation and in appraising of the role of the hazzan in the Conservative Synagogue of today. It is our hope that the convention workshops, panel discussions, concerts and carefully planned religious services will reflect and illuminate the expanding role which the hazzan plays in that synagogue.

If the Convention is to be an effective means of education and inspiration the delegate must play his part by attending each session from beginning to end. In this way his participation in the discussion which will follow most presentations will be meaningful and intelligent.

Our efforts to make this an outstanding convention will be rewarded best by your participation in each session and by the knowledge that each colleague who does so will leave the Convention uplifted in spirit and encouraged in heart to pursue with greater vigor, more intense satisfaction and even more sincere dedication our sacred calling of hazzanut.

THE CONVENTION COMMITTEE

4:00 P.M. REGISTRATION

Convention Desk, Registration Lobby

*Grecian
Room*

CONVENTION EXHIBITS

Display of Jewish music, books, synagogue ritual objects and educational materials.

Exhibits will be closed during all sessions.

6:00 P.M. MINCHA-MAARIV

*Athenian
Room
(Temporary
Convention
Synagogue)*

Hazzan Shel Yom Rishon: *

HAZZAN ERNO GROSZ
Forest Hills Jewish Center
Forest Hills, New York

YIZKOR

Memorial tributes to departed colleagues:

ISADORE ADELSON	ABRAHAM KAPLAN
BERNARD ALT	ADOLPH KATCHKO
WILLIAM H. CAESAR	JACOB KOUSSEVITSKY
DAVID CHASMAN	SIGMUND LIPP
JOSEPH CYSNER	JOSEPH MANN
HARRY FREILICH	GERSON S. MARGOLIS
MARCUS GERLICH	BERNARD MATLIN
LEIB GLANTZ	ITZIK SCHIFF
JUDAH GOLDRING	JACOB SCHWARTZ
JACOB GOLDSTEIN	RUBIN SHERER
WILLIAM HOFSTADER	HYMAN SISKIN
JACOB HOHENEMSER	JACOB SIVAN
ISRAEL HOROWITZ	MENDEL STAWIS
ABRAHAM KANTOR	ISAAC TRAGER
SOLOMON WINTER	

*The Hazzan Shel Yom will conduct all religious services, lead in Birkhat Hamazon, Havah Nashir and in Sefirat Ha-Omer each day.

**SUNDAY,
MAY 1st**

Psalm 121: Esa Enai — *Ephros*

Eulogy and Kaddish:

HAZZAN ARTHUR SACHS
Jewish Community Center
Morristown, New Jersey

Hazkarah:

HAZZAN ERNO GROSZ

7:00 P.M.
*Dining
Room*

OPENING BANQUET

Chairman:

HAZZAN IVAN PERLMAN
Temple Emanu El
Providence, Rhode Island

Invocation:

HAZZAN DAVID BRODSKY
Jewish Communal Center of Flatbush
Brooklyn, New York

Welcome:

HAZZAN JOSEPH LEVINE
Congregation B'nai Jacob
Woodbridge, Connecticut

9:30 P.M.
*Spartan
Room*

CONVENTION OPEN HOUSE

An opportunity for convention delegates
to meet new and old friends.
The following hazzanim will be your hosts:

HENRY HERMAN
DAVID KANE
JOSEPH LEVINE

IVAN PERLMAN
ABRAHAM SALKOV
GREGOR SHELKAN

10:45 P.M.
*Imperial
Room*

CONCORD HOTEL SHOW

**MONDAY,
MAY 2nd**

8:00 A.M.
*Convention
Synagogue
Corinthian
Room*

SHACHARIT

Hazzan Shel Yom: ERNO GROSZ

Shiur:

RABBI ISAAC KLEIN
Temple Emanu El
Buffalo, New York

(Selections from *B'rakhot* from the El-Am
Talmud Edition of the National Academy
for Adult Jewish Studies of the United
Synagogue of America)

9:00 A.M.
*Dining
Room*

BREAKFAST

11:00 A.M.
*Ionic
Room*

PANEL DISCUSSION

"GOD, JEWS AND PRAYER"

Chairman:

RABBI ABRAHAM ROSE
Knesseth Israel
Elgin, Illinois

Participants:

RABBI SAMUEL DRESNER
Beth El Temple
Springfield, Massachusetts

DR. SEYMOUR SIEGEL
Professor of Theology
Jewish Theological Seminary of America

RABBI MORDECAI WAXMAN
Temple Israel
Great Neck, New York

1:00 P.M.
*Dining
Room*

LUNCHEON

**MONDAY,
MAY 2nd**

3:00 P.M.

*Ionic
Room*

HAZZANIC STUDY

**"THE CONCEPT OF MUSICAL
TRADITION IN THE SYNAGOGUE"**

Chairman:

HAZZAN ABRAHAM SHAPIRO
Congregation Beth David
Lynnbrook, New York

Presented by:

DR. ERIC WERNER
School for Sacred Music
Hebrew Union College

Illustrations by:

HAZZAN MORTON SHAMES
Beth El
Springfield, Mass.

HAZZAN ELIEZER KRUMBEIN
Congregation Beth Shalom
Brooklyn, New York

HAZZAN GEDALIAH GERTZ
Emanuel Synagogue
Oklahoma City, Oklahoma

6:00 P.M.

*Convention
Synagogue
Corinthian
Room*

MINCHA-MAARIV

Hazzan Shel Yom Sheni:

HAZZAN DAVID SILVERMAN
B'nai Emunah
Tulsa, Oklahoma

Address:

"AN ATTEMPT AT PROPHECY"

RABBI ELI BOHNEN
Vice-President
Rabbinical Assembly of America

**MONDAY,
MAY 2nd**

7:30 P.M.

*Dining
Room*

DINNER

Chairman:

HAZZAN SAUL MEISELS
President
Cantors Assembly of America

DINNER CONCERT

"CLASSICS FROM THE YIDDISH REPERTOIRE"

Participants:

HAZZAN SIMON BERMANIS
Congregation Ahavas Achim
Detroit, Michigan

HAZZAN LOUIS HERMAN
Congregation Beth El
Camden, New Jersey

HAZZAN BENJAMIN SIEGEL
Temple Israel
Great Neck, New York

HAZZAN MANUEL ZYMELMAN
Temple Reyim
Auburndale, Massachusetts

MR. LAZAR WEINER
Accompanist

10:30 P.M.

*Imperial
Room*

CONCORD HOTEL SHOW

**TUESDAY,
MAY 3rd**

8:00 A.M.
*Convention
Synagogue
Corinthian
Room*

SHACHARIT

Hazzan Shel Yom: DAVID SILVERMAN
Shiur:
RABBI ISAAC KLEIN

9:00 A.M.
*Dining
Room*

BREAKFAST

11:00 A.M.
*Ionic
Room*

**19TH ANNUAL MEETING
CANTORS ASSEMBLY OF AMERICA**

*(Executive session for members and wives
only. Please wear badges.)*

Presiding:
HAZZAN SAUL MEISELS

Secretary:
HAZZAN SOLOMON MENDELSON

Regional reports are included in kits

INDUCTION OF NEW MEMBERS
HAZZAN ARTHUR KORET
Vice-President
Cantors Assembly of America

REPORT OF THE EXECUTIVE VICE-PRESIDENT
HAZZAN SAMUEL ROSENBAUM

REPORT OF THE NOMINATIONS COMMITTEE
Chairman:
HAZZAN W. BELSKIN GINSBURG
Philadelphia, Pennsylvania

**ELECTION OF OFFICERS AND
EXECUTIVE COUNCIL MEMBERS**

REPORT ON JOINT RETIREMENT PLAN

MRS. LAWRENCE HELFGOTT
Executive Secretary
Joint Retirement Board

GOOD AND WELFARE

**TUESDAY,
MAY 3rd**

1:00 P.M.
*Dining
Room*

**LUNCHEON IN HONOR OF THE 13TH
ANNIVERSARY OF
THE CANTORS INSTITUTE
OF THE JEWISH THEOLOGICAL
SEMINARY OF AMERICA**

Chairman:
HAZZAN ROBERT ZALKIN
Beth El Zedeck
Indianapolis, Indiana

ANNIVERSARY CONCERT
Cantors Institute Ensemble
DR. LEO KRAFT
Conductor

GREETINGS
DR. HUGO WEISGAL
Director, Cantors Institute

3:00 P.M.
*Cordillion
Room*

**CONCERT-WORKSHOP
"MUSIC FOR JEWISH YOUTH"**

Chairman:
HAZZAN PINCHAS SPIRO
Temple Beth Am
Los Angeles, California

A. "MIZMOR LANOAR"

World premier performance of a Sabbath
Eve Service for Youth Chorus by Hazzan
Arthur Yolkoff; Commissioned by Con-
gregation Beth El of Akron, Ohio.

Performed by:
The Youth Chorus of Temple Beth El,
Akron, Ohio

HAZZAN JEROME KOPMAR,
Conductor

RABBI ROBERT HAMMER
Narrator

**TUESDAY,
MAY 3rd**

**B. "WHAT SHALL OUR CHILDREN
SING AND WHY?"**

An analysis of the goals of the ideal music program for the Synagogue School and Youth Activities.

MR. PHILIP ARIAN
Educational Director
Temple Israel
Albany, New York

**C. "PLANNING AND TEACHING A MODEL
MUSIC LESSON"**

HAZZAN ARTHUR YOLKOFF
Congregation Mishkan Israel
New Haven, Connecticut

D. "MUSIC FOR YOUTH ACTIVITIES"

HAZZAN HERBERT FEDER
New Haven, Connecticut

6:30 P.M.

*Convention
Synagogue
Corinthian
Room*

MINCHA-MAARIV

Hazzan Shel Yom Sh'lishi:
HAZZAN GEORGE WAGNER
Congregation Beth Yehsurun
Houston, Texas

7:30 P.M.

*Dining
Room*

THE PRESIDENT'S BANQUET

Chairman:
HAZZAN SAMUEL ROSENBAUM

REPORT OF THE PRESIDENT

HAZZAN SAUL MEISELS

9:30 P.M.

*Corinthian
Room*

BIOGRAPHY

An interview with one of the great hazzanic figures of our time:

HAZZAN DAVID KUSEVITSKY
Temple Emanuel
Brooklyn, New York

Interviewed by:
HAZZAN MAX WOHLBERG
Malverne Jewish Center
Malverne, New York

10:30 P.M.

*Imperial
Room*

CONCORD HOTEL SHOW

**WEDNESDAY,
MAY 4th**

8:00 A.M.

*Convention
Synagogue
Corinthian
Room*

SHACHARIT

HAZZAN SHEL YOM: GEORGE WAGNER

Shiur
RABBI ISAAC KLEIN

9:00 A.M.

*Dining
Room*

BREAKFAST

11:00 A.M.

*Cordillion
Room*

**CONCERT-WORKSHOP
"NEW DIRECTIONS FOR
SYNAGOGUE MUSIC"**

Chairman:

HAZZAN BENJAMIN W. BELFER
Temple B'nai Sholom
Rockville Center, New York

A program illustrating the latest trends in music for the Synagogue.

Presented by:

The Choir of Temple B'nai Abraham
Newark, New Jersey

Soloists:

HAZZAN MORRIS LEVINSON
Congregation Beth El
South Orange, New Jersey

HAZZAN NATHANIEL SPRINZEN
Temple B'nai Abraham
Newark, New Jersey

Discussion

MR. JAN MEYEROWITZ
MR. YEHUDI WYNER
Composers
HAZZAN MORRIS LEVINSON
HAZZAN NATHANIEL SPRINZEN

1:00 P.M.

*Dining
Room*

LUNCHEON

Chairman:
HAZZAN W. BELSKIN GINSBURG

**WEDNESDAY,
MAY 4th**

**WEDNESDAY,
MAY 4th**

PRESENTATION OF KAVOD AWARDS

To:

HAZZAN ISRAEL ALTER
New York City

HAZZAN AARON EDGAR
Congregation Beth El
Omaha, Nebraska

HAZZAN JOSHUA LIND
Hyde Park Hebrew Center
Chicago, Illinois

MR. MEYER MACHTENBERG
New York City

MR. ERIC MANDELL
Philadelphia, Pennsylvania

MR. HEINRICH SCHALIT
Denver, Colorado

3:00 P.M.
*Cordillion
Room*

CONCERT - WORKSHOP

Chairman:
HAZZAN SAMUEL ROSENBAUM
Temple Beth El
Rochester, New York

A. "PROGRAMMING WITH MUSIC"

Presentation and discussion of award
winning program ideas:

HAZZAN CHARLES DAVIDSON
Wantagh Jewish Center
Wantagh, New York

HAZZAN SAUL HAMMERMAN
Beth El Congregation
Baltimore, Maryland

HAZZAN MORTON SHAMES
Beth El
Springfield, Massachusetts

HAZZAN ROBERT ZALKIN
Beth El Zedeck
Indianapolis, Indiana

B. "DIALOGUE WITH DESTINY"

A new cantata with text and music by
Hazzan Charles Davidson:

Commissioned by The Men's Club of
Cong. Beth Sholom, Long Beach, New York

Performed by:
The Chorus of Cong. Beth Sholom

HAZZAN SOLOMON MENDELSON
Soloist

JOSEPH S. KING
Narrator

CLAIRE BERMAN
Accompanist

HAZZAN CHARLES DAVIDSON
Conductor

6:00 P.M.

*Convention
Synagogue
Corinthian
Room*

MINCHA-MAARIV

Hazzan Shel Yom R'vii:

HAZZAN DAVID LEON
Rodeph Sholom
Bridgeport, Connecticut

Assisted by:
Youth Chorus of Rodeph Sholom
Bridgeport, Connecticut

Junior Choir and Youth Chorale of
Congregation B'nai Jacob
New Haven, Connecticut

HAZZAN JOSEPH LEVINE
Conductor

7:00 P.M.

*Dining
Room*

CLOSING BANQUET

(Black Tie)

Chairman:
HAZZAN MOSES J. SILVERMAN
Anshe Emet Synagogue
Chicago, Illinois

**WEDNESDAY,
MAY 4th**

**INSTALLATION OF OFFICERS AND
EXECUTIVE COUNCIL MEMBERS**

Presentation of life membership to:

HAZZAN ABBA WEISGAL
Chizuk Amuno Congregation
Baltimore, Maryland

9:30 P.M.
*Imperial
Room*

CONCERT OF JEWISH MUSIC

THE TALMUDIC RECITATIVE

Sung by:

HAZZAN ASHER BALABAN
Temple Israel
Wilkes Barre, Pennsylvania

HAZZAN SAMUEL DUBROW
Temple Beth El
Cedarhurst, New York

HAZZAN SOLOMON GISSER
Shaare Zion Congregation
Montreal, Canada

HAZZAN EDGAR MILLS
Oheb Shalom
South Orange, New Jersey

HAZZAN MOSHE TAUBE
Congregation Beth Shalom
Pittsburg, Pennsylvania

"IF NOT HIGHER"

An oratorio by Sholom Secunda and
Samuel Rosenbaum based on the story by
Yitzchak Leib Peretz

Featuring:

HAZZAN ARTHUR KORET
HAZZAN SAUL MEISELS
HAZZAN SAMUEL ROSENBAUM

Temple Emanuel Chorus of Patterson,
New Jersey

Concord Symphony Orchestra
Conducted by:
MR. HAROLD AKS

CLOSING BENEDICTION

HAZZAN ABBA WEISGAL

**THURSDAY,
MAY 5th**

8:00 A.M. SHACHARIT

*Convention
Synagogue
Corinthian
Room*

Hazzan Shel Yom: DAVID LEON

Shiur
RABBI ISAAC KLEIN

9:00 A.M. BREAKFAST

*Dining
Room*

**11:00 A.M. ANNUAL MEETING OF THE
EXECUTIVE AND NATIONAL COUNCILS**

*Ionic
Room*

1:00 P.M. LUNCHEON

*Dining
Room*

SUNDAY, MAY 1st. 1966

EVENING SESSION

INVOCATION

HAZZAN DAVID BRODSKY

*Jewish Communal Center of Flatbush
Brooklyn. New York*

Shomer Yisrael, mekor habrachot, habocher beshirei zimrah! Guardian of Israel, source of all blessing who chooseth song and psalm!

Nachon libi Elohim, nachon libi, ashira va-azamerah. My heart is steadfast, O God; my heart is fixed. **I will sing and give praise. I will praise Thee, O Lord, among Thy people. I will sing unto Thee among the nations.**

We, of the Cantors **Assembly of America** are gathered here in convention to raise our hearts and to dedicate our thoughts to Thee. Grant that we may be inspired **and enriched through our deliberations** that we may find the incentive for increased devotion to all causes that seek the ennoblement of our sacred **calling. We offer our gratitude to Thee for the countless blessings and manifold bounties with which Thou** hast favored us during the past year.

Inspire our officers to lead us with prudence and vision. May this conference advance the attainment of **our sacred** objectives, to unite, to fortify and to inspire our hazzanic and lay leaders to fruitful achievements thereby bringing us pride and spiritual delight.

Almighty God! Hasten the day when all persecution shall cease and oppression be crushed. May peace and security, justice and equality, freedom and prosperity be our heritage.

Yehi ratzon shetishre haShechinah leharomat keren hazazzanut veshirat Yisrael.

Amen.

W E L C O M E

JOSEPH LEVINE

*Congregation B'nai Jacob
Woodbridge, Conn.*

The word "convention" literally means a "coming together," in this case, of cantors for a common purpose. The other 361 days of the year we each fan out along our separate paths, in pace with the times and with the inclinations of our respective congregations. For we are, first and foremost, servants of our communities. We march in step with our constituents, along the highways and byways of this vast country. All year we are buffeted by the winds of secularism, beset upon by the storms of assimilation, surrounded by the screaming silence of indifference.

But for these 4 days we are secure. For here, strangely enough, in a palace dedicated to the pursuit of pleasure - the epitome of plenty - we come as pilgrims to draw deeply from the well of spiritual inspiration. At the newest the present has to offer we gather to recall and to rediscover our ancient past. If ever there was an instance of men remaking a place to their own image - this is it!

And yet, the term "convention" seems hardly adequate to describe what we hope will transpire here these next 4 days.

For "convention" also signifies that which is sanctioned by common usage, and if the proceedings of these annual meetings point out nothing else, it is that the Cantors Assembly of America has, since its inception opposed the *conventionality* that is rampant in Jewish life today.

Rather do we use this brief interlude to step out of the long line of march and to regroup, as it were. We are here now as in past years to determine from whence we have come, where we presently stand - and where we ought to be going!

In this sense, the founders of our Assembly were much closer to the spirit of these annual retreats when they called the **first one by the title, "Conference,"** or an "interchange of views." Now, 19 years later we are still true to their purpose, having undertaken to confer on and to study "The Hazzanut of Yesterday, of Today and of Tomorrow."

The world of a Hazzan revolves around the twin polarities of Words and Music. This is our Universe and out of its chaotic beginnings we have evolved an order system; an ocean and a dry land; a heaven and an earth.

If it is Israel's purpose to bear witness to God then we Hazzanim are the clerks of the heavenly court; if the seed of Jacob is indeed a "light to all nations" then we are its torch-bearers. It is we, who articulate the hopes, who allay the fears, who fan the fervor of God's chosen flock through the medium of sacred song and who breath life into the dry bones of the Ian through the tuneful declamation of Holy Writ.

Words and Music; how well they complement one the other: Words and Music.

"V'chol ma-aminim shehu hay. hoveh, v'yih'yeh"

And all believe that He ever was, is and will be.

"Havadai sh'mo, ken t'hilato"

Whose Name is certain, as is His Praise.

His Name. His Praise;

His Words. His Music!

"Baruch shem k'vod malchuto l'olam va-ed"

True, Blessed be the name of His Kingship forever; but let us remember that . . .

"T'hilato omedet la-ad"

When conceived and executed by men totally dedicated and committed to the service of God, - His Praise, in the variegated spectrum of musical forms which it takes, will also endure.

Looking back to former conventions, we can single out certain years as "*Sh'not Ha-ibur*"; Leap Years; because it was in those years particularly that our Assembly seemed to leap ahead - in vision, in leadership, in stature.

One such year was 1950, and the "*Matbei-a shetavu bo Chanchamin*"; the coin that was minted by the men of that Great Assembly was the resolution to establish a School for Cantors at the Seminary.

1952 saw the realization of that resolution, with the founding of the Cantors Institute, while the following

year witnessed the first sizable contribution by the Assembly toward its support.

By 1955 the first fruits of the young vine were tasted. In fact, it was a Biblical prophecy come true.

LEV. 25:21 — "Then I will command my blessing upon you in the sixth year and it shall bring forth produce for the three years."

From 1947, the year the Assembly was founded, until 1952, the year the seed was planted - six seasons had elapsed.

"And ye shall sow the eighth year and eat of the produce, the old store; until the ninth year, until her produce come in, ye shall eat the old store."

Until 1955, the names one encounters in the proceedings are the old familiar ones.

"And ye shall eat old store long kept."

But from the ninth year on - students begin to appear in the concerts, to deliver benedictions, to give reports, even to lead sessions.

Significantly, we have walked "Binureinu uvizkeinenu" - young and old together, since then. Security was made possible for all members of the Assembly through participation in the Joint Retirement Plan, also in 1955.

The Town Hall Concert of 1957 gave stature to the organization in a public way, while the certification of Hazzanim instituted in 1958 further enhanced the good name of ever so many distinguished colleagues within the ranks of the Assembly.

Along this path the convention of 1940 really made great progress: Instituted were: the Keynote Address, the daily D'var Torah by a Rabbi-in-Residence and the Kavod Awards presented to professionals and laymen alike for outstanding contributions to Jewish Music.

In 1941 recognition was given to those colleagues whose extraordinary achievements in the field of fund-raising had been the pride of the Assembly through the presentation of Campaign Awards.

The value of commissioning new works was demonstrated in 1942 with the performance of a complete Friday Night Service written by Israeli Composers for the American Synagogue.

Our horizons were further expanded 2 years ago with the involvement of half a dozen sisterhood choruses in a workshop session.

That year, too, the first of our venerable colleagues received the highest accolade within the power of the Assembly to bestow: the honor of Life Membership.

One year ago we were privileged to participate in a first attempt at musical dialogue between Judaism and other faiths in a concert of Psalms.

This year we have invited the world's authority on this subject of the "Sacred Bridge" between Synagogue and Church, Dr. Eric Werner, to expound on the theme. His talk will be illustrated by our colleagues.

These words on the "Hazzanut of Yesterday" will be complemented by two concerts of yesterday's music: "Classics of the Yiddish Repertoire" and "The Talmudic Recitative."

The "Hazzanut of Today" is represented by David Kusevitsky, who successfully made the transition from Vilna, Poland to Boro Park, U.S.A.

Summing up where we stand as a religious society at the 2/3 mark of the 20th Century will be a distinguished panel of Rabbis, moderated by a past president of the Cantors Assembly, Abraham Rose.

Programming with Music will be demonstrated by several colleagues who have made cantorial history in their respective communities through the spectacular realization of unique ideas. Charles Davidson's Cantata, "Dialogue with Destiny," commissioned by Sol Mendelson of Long Beach through his Men's Club, is the living proof of this pudding.

On the professional level, Harold Aks will direct a chorus and full symphony orchestra in Sholom Secunda's oratorio: "If Not Higher," with libretto by Samuel Rosenbaum. Also appearing in this masterwork will be Saul Meisels and Arthur Koret.

Looking ahead, Rabbi Eli Bohnen will make "An Attempt At Prophecy" regarding the American Jewish Community of the future.

Musically, the Choir of Newark's B'nai Abraham will show us some of the most advanced forms of synagogue composition ever performed at a convention.

Arthur Yolkoff, commissioned by Jerome Kopmar of Akron, has created a Children's Service for Friday Night, to be performed by the group for whom he wrote it.

Another Youth Choir will lead one evening service.

All of these children, whom you will hear and enjoy are truly "Shir Atidenu," the Song of Our Future.

The Future of Our Song will also come under scrutiny by an Educator, a Cantor and a Youth Director.

This is the content of the Convention.

Two formal innovations are: the designation of 4 cantors-in-residence, each to serve exclusively for one day; the compilation of a Convention Songster which, we anticipate, will be enlarged and updated from year to year.

This, then is the result of our labor; we submit it for your approval. We hope you derive as much pleasure from participating in it as we did from planning it.

As Chairman, I was blessed with an industrious and energetic committee: and particularly with a terrific Co-Chairman, Ivan Perlman. But the lions' share of the work, as always, was assumed by someone who could not be here tonight because his congregation is at this moment celebrating its 50th anniversary in Rochester. We all share in Simcha's "Simchn" vicariously, may we all be privileged to share in his 50th anniversary in Rochester; and may I say that without Sam Rosenbaum, this or any convention of the Cantors Assembly would be inconceivable.

And so, when he arrives tomorrow, I'm sure he will greet you as I do now, warmly and with great joy and pride, - to our 19th Annual Convention.

YIZKOR

ARTHUR A. SACHS

*Jewish Community Center
Morristown, New Jersey*

*O Lord, what is man that Thou art mindful of him?
And the son of man that Thou considerest him?
Yet **Thou** hast made him but Little less than divine
And has crowned him with glory and honor.*

Since our membership extends beyond the far corners of our land we did not know all of our colleagues intimately. At the inception of our Assembly, some of them had been Hazzanim for many years and became our teachers. Some of them were our contemporaries and we sang together in synagogue-choirs as children, and others became our close friends in later years on these shores.

They have used their God-given talent to bring authentic Hazzanut to their congregations. They have instilled in the children a love for Jewish Music and pride in their heritage. As teachers they have given an interpretation of Judaism and an understanding of Torah. They have played an indispensable part in the lives of many congregants in sharing their joys and sorrows. By their dedication to their calling, they have earned for themselves the eternal gratitude of Klal Yisrael.

Rabbi Morris Adler, of blessed memory, after attending our convention some years ago, wrote of our *chaverim* with a keen insight. "The Hazzan is more than a pulpit performer and Omud Kinsler. He is first and foremost a religious personality, committed to a faith, and the servant of a tradition. His medium is music and his competence in his medium is of great importance. But he is no competitor of opera and concert hall singers, for in his case musical talent is far from enough. He is a musical minister of religion and his ministrations have as their purpose the strengthening of Jewish loyalty and devotion and the instilling and reinforcing of the desire to serve God in beauty and holiness. The Hazzan is neither entertainer nor performer. He is a teacher, an interpreter, an awakener, a living embodiment of that which is holy, beautiful and inspiring in our faith."

All of us, as Shlichei Tzibbur have a great deal in common with our departed colleagues. All of us have raised our voices in praise of God, have uttered the same prayers, have experienced the same emotions as we sang the liturgy. This common task has bound us together in eternal life.

Rabbi Joshua Ben Levi said "He who sings in this world will also sing in the next." Apparently there still is a shortage of sweet singers among the angels in heaven, because during the current year three more Hazzanim have joined the great Chorus in the Academy on High. These were Hazzanim Abraham Kantor, Sigmund Z. Lipp, and Bernard I. Matlin. Though their voices have been stilled, they not only live on in the hearts of their families but in ours as well.

As we recall the loss of our members, separated from us in time and in space, yet imminent in our memories, we find consolation in the thought that they have found eternal rest and contentment in Thy protecting love. Though we sense the void in our lives,

it is well with them, for they have been summoned to a world of undisturbed peace and happiness.

Isidore Adelson
Bernard Alt
Louis Aranow
William H. Caesai
David Chasman
Joseph Cysner
Harry Freilich
Marcus Gerlich
Leib Glantz
Judah Goldring
Jacob Goldstein
William Hofstader
Jacob Hohenemser
Israel Horowitz

Abraham Kaplan
Adolph Kntchko
Jacob Koussevitsky
Sigmund Lipp
Asher Mandelblatt
Joseph Mann
Gershon S. Margolis
Itzik Schiff
Jacob Schwartz
Rubin Sherer
Hyman Siskin
Jacob Sivan
Mendel Stawis
Isaac Trager

Solomon Winter

May their souls be bound up in the bonds of eternal life.

Amen.

MONDAY, MAY 2nd, 1966

MORNING SESSION

SHACHARIT

D'var Torah

RABBI ISAAC KLEIN

*Temple Emanuel
Buffalo, New York*

I was delighted to accept the invitation of Hazzan Rosenbaum when he asked me to be with you again and have a shiur with you every morning. I was happy for two reasons. First of all, I like to study Gemnrah. Secondly, since the last time I was with you, I became the best press agent for the convention of the Cantor's Assembly. When you go to the convention of the rabbis, *klapt men kop in vant*, with *Yiddishe tzores*, all day and all night. When you go to the Cantors Convention you forget all *tzores*, and all you hear is singing — morning, noon and night. It is a *mechayeh!*

This morning I will first give you just a few words of introduction to the Talmud, especially this edition of the Talmud. There is no question that the Talmud is not just a book; it is an entire literature that has influenced Jewish life, Jewish character and Jewish thinking, more than any other single book. Even though we consider the Bible first, as far as authority and source for authentic Judaism, it is the Talmud that has molded the character and the mind of the Jew because we saw the Bible through the eyes of the Talmud. Up to recent times, the Talmud was the most wide-spread subject for study in the schools, and the best known. It certainly was not a closed book. Today, the study of the Talmud is limited to a small number, and the knowledge of it to even less people.

Ordinarily, people think of the Talmud as a code of Jewish laws, which it is not. Only yesterday I spoke to a professor of law, who is also a poet, and he had to explain how he could be both. Usually, law and

poetry seem like two opposites. I said to him that, for a professor of non-Jewish law an explanation was necessary. If he were a professor of Jewish law, such an explanation would not be necessary because the Talmud was necessary for the study of Jewish law, and the Talmud is not as dry as the books we use in the study of general law. Whereas the codes of law just record the final decisions, the Talmud has the discussions that lead to the decisions. The best illustration I can give you is the meeting of a learned society. If someone took a tape recording of such a meeting, and listened to it, it would give a picture of what the Talmud does. The Talmud starts with a quotation from the Bible, or of a rabbinic text, of a topic to be discussed. Every one sticks to the subject at the beginning. The discussion is clear, concise, and acute, and also complicated. After a while, somebody gets tired, concentration flags and they get off the subject. This getting off the subject is not for the sake of getting off the subject, but, rather, a going off on a tangent. One gets off the subject either because something is mentioned that reminded him of something else, which he is eager to tell, or because the authority quoted recalled to him something else that was said by the same authority. Thus, you draw in matters that have no material relation to the subject under discussion. And, yet, all this is put into the text of the Talmud. It reminds me of my student days at the Seminary, when one of my friends took careful notes of the professor's lectures and included in the notes even the jokes that the professor told. In the Talmud the entire discussion is recorded.

This results in a discussion of a wide variety of subjects and the interest never flags. It keeps being interesting because you have a combination of law, philosophy, folklore, poetry, astronomy, physiology, medicine, etc. It is all in the Talmud.

The Talmud is an accumulation of a thousand years, and close to a thousand authorities are mentioned by name. When you have that, you have the development of a people because it is a contribution not of a single great individual, but of a very large number spread out in many generations.

Another thing about the Talmud. Prof. Louis Ginsberg, of blessed memory, once took a copy of the Talmud, opened it and showed it to us. A typical printed page of Talmud appears on Page 12. This is the way the Talmud is usually printed, the pagination in all printed editions is the same. Prof. Ginsberg pointed at such a page and said, "You see the island on the page printed in square letters; the first part of it is the Mishnah and what follows is the Gemara. The Mishnah is a product of Palestine (the Israel of today). It is the religious and cultural creation of the Jewish people who lived in Palestine. The Gemara that follows comes from Babylonia and is a product of the Jews of Babylonia. The columns on the right is the commentary of Rashi and on the left is Tosafot that is the product of the Jews of France. On the left side, again, you see in square print the Rabbenu Chananel, which is North Africa. You turn to the back of the book and you find the commentary of Maimonides on the Mishnah and of the Rash on the Talmud. These represent Spain. Then you go further back and you

find several other commentaries. These come from Poland. Then you ask, "And where is America?" Every community contributed to the Talmud — Israel, Babylonia, North Africa, Spain, France, Germany, Eastern Europe — only America is missing. Not until you will have something in the Talmud printed on the margin or on the back that will come from some great Talmudist of America, we will not be part of the great chain of tradition. The Jews of Babylonia also had a U.J.A. but this is not what we remember them for. We remember them because they produced the Talmud. In the same way we Jews in America, in spite of our great contribution in the field of charity and welfare will have to make also our addition in the cultural world in order to be a real part of the chain of Jewish tradition and Jewish existence.

The edition of the Talmud that we are going to use is not a product of American Jewish scholarship. It is written by scholars from Israel but it is sponsored by an American organization. We, therefore, have some share in it in a sense. Traditionally, Yesaschar, the scholar, and Zebulun, the merchant, who makes it possible for Yesaschar to pursue his studies, are in a partnership. In this manner, the United Synagogue, which sponsors the publication of this edition, and the scholars who create it, are partners.

In another sense, we are writing this commentary in a living way. Rabbi Wiener, who is in charge of this project, told me that what you are doing here this morning is being done in 157 Conservative synagogues that have organized Talmud study groups, and are using this text. By the fall, I am sure that it will be at least 158, because I have already informed our Adult Institute that the next year, instead of the classes that I have taught until now, I will have a class in Talmud. This organization of Talmud classes is a wonderful thing.

Thus, we have what you may call a living commentary. The Talmud will thus be revised in our midst, will again become a subject of study, and again influence our lives and our thinking. It will thus put American Jewry as part of the Great Tradition in the chain of the spiritual development of the Jewish people.

Like at every other gathering, there are people here who are more advanced in their knowledge and people who are less advanced. In the public schools we divide these into separate classes. Here all of us will have to be together. Therefore, some of you will be impatient with me, that I am too elementary. You will have to forgive me. I will start with the middle course and hope to find my way somehow and reach every one.

You all know that the Mishnah came first. It was redacted about the year 200 C.E. Scholars differ about whether it was really written down at that time. The Gemara comes from Babylonia and was edited in the year 500 C.E. The Mishnah and the Gemara together make the Talmud. The Mishnah is divided into six sections, six siddurim: Zeraim, Mo'ed, Nashim, Nezikin, Kodashim and Taharoth. Each one of the Siddurim is divided into *mesichtoth*, treatises. Most of the treatises have both Mishnah and Gemara and some have only the Mishnah.

We will start at the beginning, with Berachoth which has the laws of prayers. ^a most appropriate subject at a cantors convention.

Berachoth is the first treatise of Seder Zeraim and it is the only one that has both Mishnah and Gemarah. How does Berachoth come into Zeraim, which deals with the laws relative to agriculture? It suggests that before we have the blessings that come from the field we should pray to God. Thus the first part of Zeraim has to do with prayers.

We shall start with the first Mishnah on p. 19. Notice that the Hebrew text is with *Nekudot* and next to it is an English translation. On the bottom you have several commentaries. One commentary defines the realia and the terms used. The other discusses and explains the text. The third is a halachic commentary which gives the later halachic decisions derived from this text.

I want to add that the gentleman who is in charge of this project — I would very much like to meet him — is both a Talmid chacham, a scholar, and what my rebbie called, a *ba'al masbit*, he knows how to explain matters clearly. Today, I would say it is easy to become a Talmid chacham; just follow this text.

The first Mishnah starts with Kriat Shema. "M'aimatai korin et Shema *b'aravit*", from when are we to read the Shema in the evening? Now to jump the gun, I want to assure you that the Gemarah immediately questions this statement and we shall read it right after the end of the Mishnah. It starts with "Who said that you have to read the Shema at all, that you tell us when we begin to read it?" It is like the story of the *Yeshuvnik*, the simple villager, who bought a Hagadah. He started to read it from the beginning, omitting nothing. So he heads — men *nemt* a glesel vein un — and stopped in anger. The author tells us men *nemt* but does not tell us how far where one gets the wine. Let him tell us first where you get the wine from. Here the question is similar. You have to tell us first that one is obligated to read the Shema, that it is a Mitzvah to read the Shema, and then ask when we read it. But this the Mishnah does not tell us.

Of course, the Gemarah answers that the Mishnah does not have to tell us about the reading of the Shema because that is already written in the Torah, and, therefore, everyone knew that the Shema should be read. The question is only, when. Hence, the question, when are we to read the Shema in the evening.

Rabbi Levi Yitzchak Bardichever interpreted this sentence differently. He said, this was not a question but a declarative statement, and the word m'aimatai does not mean from when on, but comes from the word *aima*, — fear, awe. You read the Shema because of the awe with which we stand before the Lord.

Now to return to the text. The answer is "From the moment the Kohanim come home to eat their Terumah." The Gemarah gives an answer that is more understandable to us: when stars appear. Today we would answer, at sundown, and the naval station has made a chart for Buffalo that tells when sunrise and sunset is every day of the year. The Gemarah then asks, *takeh* why does not the Mishnah answer when the stars appear, since everybody knows what that

means? I really should wait until we come to the Gemarah to find the answer, but I do not want to keep you in suspense. Everybody knew when the Kohanim come home. In the Bible and in the *Talmud* we have a whole system of *tumah* and *taharah*, most of which has only theoretical and not practical value today. One of the rules was that a Kohen who touched something unclean could not enter the Temple in Jerusalem. This rule sounds strange to us but was most important in the days of the Temple. The Kohen could not eat what we might call consecrated food when he was in a state of uncleanness. In the days of the Mishnah these rules were observed very strictly. They were a means of training people in piety.

Are you acquainted with the expression "an *upgehitener yid*?" He, who keeps away from things forbidden. There are gradations in this. Some people, for instance, keep kosher just at home, but not outside. Some keep it outside the home also, but would eat fish outside. Some would not eat fish, but would eat raw foods in a non-kosher place. Some would not even drink a glass of water in a non-kosher place. The person who is the most strict with himself is called *an upgehitener*. In ancient days this expressed itself in the observance of the laws of *Tumah* and *Tahara*, i.e. that if you touch something unclean you go to a *mikveh* for a purification process.

The Kohen had to be very strict in the observance of these laws. With lay people it was not as strict, but they could assume the strictness on a voluntary basis. Such a person was called a *chaver* who was *ochel chulin betahara*, who ate even his ordinary food in a state of ritual purity. But the Kohanim who ate consecrated food had to be strict about it. So, each evening you would see Kohanim go to a well and immerse themselves for purification. Our commentator makes the *chidush* that it was a common and familiar sight to see this each evening. Hence, when the Mishnah gives the time for the reading of the Shema as when the Kohanim come home he gave a familiar mark that every one at that time knew. When you tell a boy on the farm to do something when the cows come home, he knows the time without being told what time the clock will show. In an industrial town we would say when the whistle in the factory blows and people will know what time that would be. In the days of the Temple, when asked when in the time for the Shema of the evening, a good answer would be to watch when the Kohanim come home from their purification to eat consecrated food. This was the safest sign. To say at sunset or when the stars appear was not safe because it might be a cloudy day. I asked an astronomer to tell me when the stars appear. He answered, Rabbi, I can see the stars even during the day. I asked the question because I wanted to know when Shabbat was over. He said that it depends who looks and where you look. If you know where to look you can see stars at a half an hour earlier than the average person. Thus, seeing stars is not always a reliable sign.

But, everyone knew when the Kohanim were through with their purification and could eat their food. The answer is thus not far-fetched and round-about.

This gives you the times when you begin. How long is the time that you can read the Shema? *Ad ha'ash-*

mora hanshonah, until the end of the first watch. The night was divided into three watches. Every time the Mishnah speaks about day and night, it is of days and nights that are equal, twelve hours each. An ashmora was four hours, a third of the night. The length of an ashmora was taken from the length of time a soldier stood on guard duty. I think that even today it is four hours. Thus the time is from 6 to 10. So says Rabbi Eliezer.

Vachachomim omrim ad chazot. The Sages said that the Shema may be recited until midnight.

Rabban Gamliel omer ad sheya'aleh amud hashachar, Rabban Gamliel said, until dawn.

The Mishnah sometimes brings a practical example because sometimes theory is one thing and practice is another. Very often you find the law one way and the people in practice adopting another way. Then you have to find out why. We do not talk here about people who do not believe in the law. We now talk about practicing Jews. You will often find that the practice is different than the law in the books. In such cases we follow the practice rather than the written law. The practice becomes then the source for law. A practical example. There are certain books written by the disciples of a rebbe where directions are given for practice on the basis that they saw their rebbe do so. Hence the following story in the Mishnah. **Ma'ase u'va-u bonov mibeit hamishteh**. The sons of Rabbi Gamliel came home from a wedding feast. They had this problem. It was after midnight and they had not recited the Shema as yet. Their father was of the opinion that the limit was the dawn and thus they were still obligated to say the Shema. The majority opinion, however, set the limit at midnight. Whenever the Mishnah wanted to say that many people held an opinion it uses the term **Chachomint Omrim**, the Sages said. Reb Yehudah Hanassi the editor of the Mishnah played a trick sometimes. If he agreed with the opinion of one authority and he wanted that opinion accepted, he put it down as **Chachomim Omrim**, to give the impression that it was a majority opinion. The Gemarah, however, did not let it pass and traced the opinion to its real authors.

Here the sons of Rabbi Gamliel had this problem. They knew that law is decided according to the majority opinion, and thus the time for the Shema had passed. On the other hand, the dissenting opinion that one could recite the Shema all night was their father's. The question of **derech erez**, respect for their father, entered. Therefore, they came to their father with the problem. Let him find the answer. Do they have to follow him out of **derech erez**, or the chachamin who were the majority?

Rabbi Gamliel gave them a very good answer. **"Boys you still have to say the Shema, but not out of derech erez to me."** The rabbi had enough courage to say what his opinion was, but that they should act according to the accepted opinion of the chachamin.

You will pardon me if I interject an experience of mine. In 1945, during the last days of World War II, I came to Amsterdam, in Holland, while the Germans were still there fully armed. I have reason to believe that I was the first American soldier to enter Amster-

dam. I came on a jeep that had two Mogen Davids on it, with the word chaplain in large letters. I remember that before entering the city I passed a large convoy of German soldiers fully armed, going to the Hague to surrender, and they gazed at the jeep with the Jewish star on it. Let me admit that I was sorely frightened. I told my assistant to have his gun ready. If anything should happen to us, let us at least exact a price. I, as a chaplain, was forbidden to bear arms. My assistant answered that he never took his rifle along because he relied more on my praying than on his shooting. But nothing happened. When we came into the city we were mobbed by Jews who were coming out of hiding. It was an indescribable scene. I learned from them that the Rabbi was still alive and was in hiding somewhere. His name was Rabbi Justus Tal, formerly rabbi of Utrecht and after the war Chief Rabbi of Holland. I had to do a lot of detective work to discover him. Again, a deeply emotional scene. The man was in the last stages of starvation, with swollen feet. I actually restored him to life. When I traveled, my jeep was always packed with foods and other articles that were scarce in the civilian community. With me I had, fortunately, cheese with a hechsher from Rabbi Breuer, a rabbi of what they call the 4th Reich, i.e. the Jewish community of Nazi Germany, transplanted to Washington Heights, New York. I was told that cheese was good for starving people. He looked at the cheese with hesitation. I answered him that this was not cheese from my army rations, but cheese sent to me by my dear wife from America, and that the hechsher came from a most strict and reliable source. The rabbi then said to me: "According to my opinion all cheeses are kosher. However, since my colleagues disagree with me, I have to follow the majority opinion" I stood aghast and cried out "gevnlt!" In the condition you are, you should follow your own opinion. But do not worry, this cheese is kosher, even according to your strictest and most scrupulous colleagues."

Two years later a distinguished American rabbi was in my house. He told me that he ate all cheeses. In astonishment I asked him, "But I saw your name on a hechsher on a certain cheese! If all cheeses are kosher why do you need a hechsher on any?" The rabbi answered with a twinkle in his eyes, "The hechsher is for the frum Jews who do not follow my opinion." I could not refrain but tell him how Rabbi Tal acted.

The case of Rabbi Gamliel was similar to the case of Rabbi Tal. He, too, acceded to the decision of the majority and in the case that we mentioned he would have acted like Rabbi Tal and not like the American Rabbi. He, therefore, said to his sons. I am your father, but my opinion is the opinion of only one authority. But you will follow my opinion for another reason, i.e. that actually the chachomim agree with my opinion, that one may read the Shema all night. That is in theory. In practice, we must limit it to midnight as a precautionary measure. If you allow it until the morning people will leave it to the last minute, and will miss it. Not only in this case do we make such a precaution, *ehla kal ma she'amru chachamin ad chuzoth mitvotan a d she-ya-a-leh amud hashachar*, in all cases where the Sages say, until midnight,

the obligation referred to may be carried out until dawn. And Rabbi Gamliel brings evidence that this was the reason of the chachamim. They were not dogmatic about it; it was simply a precaution. *Hekter chalovim v'eivorum mitzvatan ad she-yn-a-le amud hashachar*, "the burning of fat and limbs may be performed until dawn". The sacrifices brought into the Temple were done during the day but the fat **was** burnt at night. Until how late? There, too, the chachamim said until midnight. Actually, you can do until dawn, but the limit was set at midnight as a precaution.

"*V'chal ha-ne-e-chalin Pyom e-chad mitzvatan ad she-ya-a-leh amud hashacher*" and all the sacrifices which must be eaten on the same day have their proper times until dawn." Some sacrifices may be eaten for one day and some for two days. Those that may be eaten for one day may also be eaten the night following. There, too, though the limit is set at midnight, it can be eaten until dawn.

"Im *ken, lama amru chachamim ad chatzoth?*" "If this be so, why did the Sages say until midnight?" This reminds us of the story of the conversation between two Jews who met on a train in Poland who conducted the following conversation.

Vu fort a yid?

Kein Kovno

You said Kovno so that I should think that you were going to Vilna. But, since you are really going to Kovno why don't you tell me the truth?

Here, too, if you mean dawn why don't you say dawn? And the answer is: *Kedei Pharchik et ha-adam min ha-au eira*, in order to keep a man away from transgression. It is a precautionary measure. As we have already said, if you leave things for the last minute, you will miss doing it. Hence, you set the limit for a few hours earlier.

PANEL DISCUSSION

"GOD, JEWS AND PRAYER"

Chairman:

RABBI ABRAHAM ROSE

Knesseth Israel

Elgin, Illinois

Participants:

RABBI SAMUEL DRESNER

Beth El Temple

DR. SEYMOUR SIEGEL

Springfield, Massachusetts

Professor of Theology

Jewish Theological Seminary of America

RABBI MORDECAI WAXMAN

Temple Israel

Great Neck, New York

Hazzan Rose:

I notice that our panelists this morning, all of them outstanding men, all of whom I know through their published works, all of them seem to come from the neighborhood in which I live. I live near **Chicago**. **As you know** I spent most of my life in New York.

These past 15 years I have been around Chicago and I notice that Rabbi Seymour Siegel studied in Chicago. All three were born in Chicago.

Professor Siegel is Professor of Theology, Associate Professor of Theology at the Seminary and has his Doctorate and MHL from the Seminary. The activities of all the gentlemen are quite extensive within the Rabbinical Assembly. Everyone of them has been fruitful, by the way, of putting his thoughts into writing and some of these gentlemen have built a place for themselves in the future of the Jewish people in America.

I notice that Rabbi Dresner has a sort of indirect connection with me in another way. I understand that he was connected or served at one time at Hebrew Union College, then came to the Jewish Theological Seminary. It is no secret, you know, our sons have both studied, first, at the Seminary and then at HUC. On the other hand, Rabbi Waxman and I have had the pleasure of meeting through his father and I know him through his books and lectures.

Jewish people are not, shall I say, theologically oriented. The Judaism that we knew in our childhood, as it came to us with our parents and our grandparents, was the kind that certainly had a great deal of theology in it but it was in the sense of daily practice. We didn't think of Judaism philosophically in our daily life. And we didn't particularly separate theology as a formal study. (Not that we didn't have theologians through the years. From the time of Saadia up to the present you found many works which could be called officially theological). But in the past 100, 150 years it has practically been forced upon us. You folks who come from the larger cities may not be conscious of it so much. But we who come from smaller communities where we are less than 1% of the community as a whole, we realize how much the Gentile world is theologically oriented and perhaps only theologically oriented, also in an unconscious sense. We find that our Jewish people in those small communities are troubled when they come into the area of theology, and for that reason I believe it will be very helpful for use to hear what is to follow.

There will be a brief presentation by Prof. Seymour Siegel on Theology. Rabbi Dresner will speak on Prayer. Rabbi Waxman will speak on the contemporary Jewish Community. After these three brief discussions there will be another discussion among the panelists themselves, led by Rabbi Dresner, which will deal with the meaning of worship, liturgy and the role of the hazzan. It is a privilege to call upon Dr. Seymour Siegel.

Dr. Seymour Siegel:

After such an introduction, I find it difficult to begin. Perhaps the best way is to say the words of the cantor at the beginning of the Musaf service on the "High Holydays" Hineni he-oni mi-ma-as. Behold I am poor in good deeds.

The subject that has been assigned to me is the Idea of God and its Contemporary Meaning in the Light of Change.

You all know the yiddish story about two yeshiva *bachurim* who were arguing whether God exists or

not. One said to the other, after long discussion: Yo a gott. nish t a gott, davenen muz men. Whether there is a God or not, one has to daven I don't want to take issue with Jewish folklore — but it does make a difference whether there is a God or not. The most bitter and trying experience a rabbi or a cantor can experience is to be a leader of prayer when he is not convinced that there is One Who hears.

The question of God's existence has now become a question asked at all levels — even on the front pages of our national magazines. Rabbi Nachman Bratslav saw prayer as *sicha beyn adam v'kono* — a dialogue between man and his Creator. What are the reasons for us to believe that the prayer experience is indeed a dialogue and not a monologue?

In the history of religion and theology there have been several ways in which men have come to the conclusion that God exists. The most famous one is the inference from the fact of the world's existence. If there is a world there must be a Creator. Since things exist, some Being is responsible for their being.

Thinkers have also inferred God's existence from the facts of their experience. They have undergone mystical experiences and the awesome consciousness of a Presence Who is believed to be behind the manifold phenomena of nature and the cosmos. Many of us remember the famous words of the English poet, Wordsworth who composed some lines near Tintern Abbey.

I have felt a presence that disturbs me
With the joy of elevated thoughts
A sense sublime of something far more deeply
interfused
Dwelling in the light of setting suns, in the round
ocean, and the living air
And the blue skys and the mind of man
A motion and a spirit that impels all thinking
things,
All objects of all thought
And rolls through all things

Any man who is sensitive to reality and to the grandeur of nature and to the sublimity of experience cannot but help to come to the conclusion that behind it all there is a greater power than our thoughts and a presence more profound than the capacity of our expression.

In addition to reason and experience, we Jews have known God through our history. The history of the Jewish people, its tribulations and its miraculous resurrection, has convinced us — and others as well — that there is a divine force within history, especially operating through and in Jewish history.

But, basically as someone said, I know God is alive because I spoke to Him this morning. That is to say, we know and are convinced of God's existence through our participation in the religious life. It is one of the paradoxes of religious philosophy and thought that only if one is himself engaged in the religious enterprise can he understand the depth and the meaning of it. "It is only he," said Buber, "who joins in the dance, who knows the mystery and the grandeur of it." It is only by sincerely and profoundly speaking to

God, both in prayer and through deeds, that we can know the fullness of the Divine Being.

All the arguments, all the reasonings of philosophers and thinkers pale when they stand beside the depth of personal experience, the depth of the I-Thou dialogue — of speaking to God. Therefore, gentlemen, your task as the representative of the community of Israel in prayer is so vital. If we do not believe that God exists then everything we do would be a foolish joke. It behooves us to think rationally, to feel mystically and ethically about the meaning of the Divine. It behooves us, too, to approach our task with an openness, with a sensitive soul and heart, to hear the voice that comes through to us, the Voice that answers us in prayer.

This is especially important in Jewish prayer. The cantor is a sheliach tsibbur — he stands for Jewish experience and Jewish history. He speaks to God not only with words, not with deeds, but also with music — and music is the gate through which the soul enters its most profound level. When words no longer suffice to express the absurdity and the profundity, the privilege and the grandeur of life, then the soul breaks through the fence of words and it expresses itself in melody and song. Ordinary speaking is no longer sufficient and it is music which reacts to the mystery of living.

All of this may sound difficult to achieve in these times. But even in the best of times, it is granted to men to touch the divine hem only infrequently. And although we find the call to dialogic life all inaccessible, we dare not forget that we are the heirs of Abraham, of David, of Rabbi Akiba, of Rabbi Israel Baal Shem. Even if we cannot climb the heights our fathers scaled, we must always remember that we are in the tradition.

Rabbi Samuel Dresner:

When the Jewish contributions to civilization are enumerated, mention is usually made of Einstein and Freud. But prayer is rarely, if ever, alluded to. Yet western man, whatever his land and whatever his religion, has adopted the Jewish way of prayer. Israel has taught most of the world how to pray. The liturgy of both Church and Mosque bears the mark of the Synagogue, and the psalms in a thousand different languages are the golden links in that great chain which binds man to God.

The Baal Shem once taught his disciples through a parable:

A great and mighty king issued a proclamation that on a certain festive day all requests would be granted. Some asked for gold, others for land, still others for weapons of war. Each wish was fulfilled. But there was one man wiser than the others. His request, he said, was only that he be permitted to enter the palace and speak in person with his royal highness, the king, three times a day. His request found more favor in the eyes of the king than all the others.

So it is with the King of kings. The nations, too, have made their requests. Some have asked for gold, others for great stretches of land, still others for powerful armies. But Israel, wanting none of these things, asked only to visit the King of kings, the Holy

One Blessed be He. in His palace three times a day, morning, afternoon and evening, in prayer.

The Jews have no powerful armies, no mighty empires, no vast treasures of wealth. They are a small and poor people, scattered amidst the nations. Yet a power immeasurable guards and preserves them. It was the mystery of prayer which awoke in the hearts of patriarchs, prophets and psalmists thousands of years ago and which they held more precious than empires or wealth and tended and watched over in 'Tabernacle and Temple until the wonder of worship was revealed to them, that has been their stay from generation to generation. Is anything more dear to man, whether in privation or joy, than that he can open his heart to the One who ever listens and who ever speaks courage and truth and goodness to that heart?

Prayer makes us human. This is the bold claim of religion. To understand prayer we must first understand man. What is man, this strange creature who has set himself astride all history, seeking to conquer the world; who, endeavoring to fathom the secrets of the universe, finds — after weighing the wind, counting the raindrops, capturing the sunlight and exploding the atom into untold energy that he himself, his heart and mind and soul, is the most hidden and unfathomable secret of them all?

From the point of view of science man is so much chemistry. Some years ago a chemist published the following analysis: The average man is five feet eight inches in height, weighs one hundred and sixty pounds, contains enough iron to make a nail of medium size. enough sugar to fill a bowl, enough lime to whitewash a chicken coop, enough phosphorus to make two thousand match-tips, enough potassium to explode a toy cannon, plus a small amount of sulphur. This, he said, is man. On the current market, he would be worth about four and a half dollars.

From the point of view of the Bible, how different is man! He is, to be sure, a part of nature and to that extent he can be analyzed and examined by the scientist in the same manner as any other piece of matter. He is born and he dies, he eats and procreates, is composed of flesh and blood, and is subject to disease and pain. He was created out of the dust of the earth. But the Bible asserts that he is also a part of the world of spirit, that God, who fashioned him from the dust of the earth, placed within him an immortal soul. Man is like a cord tied at two ends: bound to the earth through his body and to heaven through his soul. He is partly animal through the physical aspect of his being, and partly angel through the spiritual aspect of his being. He is mortal yet immortal, transient yet eternal, filled at once with misery and grandeur. Like Jacob's ladder, he is fixed into the ground beneath, but his head touches the sky above.

What is it that binds man to the earth! His body. What is it that joins man to heaven? His soul. How does he sustain his body? By the food he eats. How does he preserve his soul? Through the prayer he offers. Prayer is to the soul what food is to the body,

It provides the sustenance necessary for the life of the spirit.

Science says man is an animal, with a mind. The Bible, however, claims more: that man is an animal with a soul. **Not just** an animal, nor a thinking animal, but a **praying** animal. It is in his ability to commune with God that man's uniqueness and his essence lies. Man may best be described as an animal that prays, and by whose prayers animal is transformed to angel, flesh to spirit, earth to heaven. The life of man is determined by his worship. A man is what he prays.

Prayer teaches us that man cannot live without something more than man. "As a tree torn from the soil, as a river separated from its source, the human soul wanes when detached from what is greater than itself". Man is part beast and part angel. When he forgets the angel within him and the heavens above him, his spirit goes sick, for there is nothing to draw him upward and beyond, nothing to carry him forward toward old and new ideals, and he slips downward into the clutches of what lies hidden in the depth of his soul. Man is not an autonomous being who created himself and sprang to full stature from the dust of the earth, independent of all else. reliant on no one else. In the pride of his achievements, when he parades the fascinating gadgets he has fashioned and beholds the tinsel splendor of his skyscrapers and his factories, he may well believe that he needs no guide, no will, no source beyond the genius of himself. But when this happens — and that it does happen we know from what our own eyes have seen — then man becomes something less than man, his spirit withers and the beast within him, taking courage, gains in the struggle for the mastery of his soul. For we are attached at the root of our soul to One who is greater than all our wisdom, all our genius, all our creations, and from whose grace the power of life flows. Forget that source, cut ourselves loose from that guidance, and we begin to decay, grow weak in heart and are overcome by all the terrors of history. It is prayer that joins us to that source, draws upon that guidance, makes firm the root of our soul in the Root of all souls.

"Prayer is one of those things which stand on the heights of the world and at which men mock". How precious and how sweet is prayer, and how rarely is it found! The soft whisper of worship is silenced by the gallop of the herd in search of power and glory and knowledge. True prayer has almost disappeared in our time. Samuel Goldwyn, the Hollywood producer, once remarked that he would like to make a movie which would begin with an earthquake — and then work up to a climax! Prayer is the opposite of such a movie.

So filled with noise, confusion and excitement are many of our lives that there is little room for prayer. If in the midst of our rushing about we were suddenly stopped and asked our destination, we should be embarrassed. Continually absorbed with one thing or another, often involved in a hundred inconsequentials, most of us are fearful of our solitude and are almost afraid to be alone with nothing but ourselves. Yet Rabbi Moshe Leib of Snsoy once said that a "human being who has not a single hour for his own, each day, is not a human being".

When I was a student in New York and lived in the vicinity of Harlem, I often took long walks in that

1 bustling neighborhood full of a thousand surprises. One afternoon, while strolling down its busiest **thoroughfare** which resounded with all the clatter of which New York can boast, I was attracted by an unusual sign located among the names of doctors and, their office numbers: "Center for Silence. Open from Twelve to Two, Come Up and Sit in Silence". I was curious and decided to investigate. On the second floor of the building I found a room where men and women, tired of the Harlem jungle, might in silence cast **off** the stridor of the street and find the peace they so desperately needed. That room was an outpost of repose, a haven of serenity in a world gone mad. Elijah the prophet would have appreciated that room, for Elijah knew the secret of silence and understood its purpose.

"And behold, the Lord passed by, and a great and strong wind rent the mountains, and broke in pieces the rocks before the Lord. But the Lord was not in the wind. After the wind an earthquake; but the Lord was in the earthquake. After the earthquake, a fire; but the Lord was not in the fire. And after the fire there came a still small voice. And it was so, when Elijah heard it, that he wrapped his face in his mantle and went out and stood in the entrance of the cave".

Elijah was not alone in the cave. All of us are there with him. We spend the days of our years in that cave. That cave is our world. Some hear only the wind and the earthquake and the rending of rocks; others, possessing the prophet's discerning wisdom of spirit, understand that amidst the silence there is a sound. and within the quiet there is a voice.

Prayer is a surrendering to the stillness that surrounds us, a withdrawal from the market-place, the honking of horns, the television set, the innumerable diversions and attractions which modern living thrusts upon us, and a yielding to the quiet that is everywhere. For there is another world about and within us which we neither see nor touch, a world which is as real as the flowers we smell or the ground we walk upon, as the mountains we behold or the rocks we lean against. There is One who at all times and in all places speaks to **us** with love and guidance and concern; but He speaks in a tone barely audible and we must clear away the din of daily living and open our ears to hear Him.

"To the philosopher God is an object, to men at prayer He is the subject. Their aim is not to possess Him as a concept of knowledge, to be informed about Him, as if He were a fact among facts. What they crave for is to be wholly possessed by Him, to be an **object** of His knowledge and to sense it. The task is not to know the unknown, but to be penetrated with it. Not to know, but to be known to Him, to expose ourselves to Him rather than Him to us; not to judge and to assert but to listen and to be judged by Him".

Prayer implies another dimension of reality beyond the human to which man attempts to relate himself. In prayer we open ourselves to God; we lower the barriers and let Him come into our lives. "Prayer is an invitation to God to intervene in our lives, not only through our walking in His ways, but through His

entering into our ways". In prayer God enters the life of man. We do not know God in prayer, but make ourselves known to Him. We do not discover **Him**, but expose ourselves to His constant yearning to be with us. As on the first warm, sunny day of spring, after a long, cold dreary winter, we feel the warmth of the sun against our skin, soothing and confronting it, so in prayer we get out of ourselves into the constant healing rays of God's presence which seek to stream through the fabric of our being.

"Thou shalt love the Lord thy God with all thy heart, with all thy soul and with all thy might; and these words, which I command thee this day shall be **upon** thy heart". The verse does not say "in thy heart", as one might expect. For the heart of man is usually shut fast, so that the word of God cannot enter and must remain suspended upon the heart of man. But there are rare and holy hours, hours of prayer, when man surrenders himself to the stillness of the universe, and then the heart opens — and God's words sink deep into it.

Rabbi Mordecai Waxman delivered a short paper on the nature of the contemporary American Jewish community. (Text unavailable) The Chairman then opened the session to a discussion of the subject between the panelists. This was followed by a number of questions from the floor which the panelists attempted to answer.

Hazzan Rose:

A so-called expert in synagogue music recently suggested that changes ought to be made in the services in the congregation in order to bring about a greater awareness and to increase the involvement of the Jewish community. He suggested that there should be chimes **after** each name on the Kaddish list. Just before the service begins, an organ prelude should become very loud, even to the point of irritation. A distinguished commentator, writing on that, said this makes good sense. He said the loud chord of the organ will drown the chatting of the worshipper and make impossible that old classic, the quiet meditation. According to the author when the rabbi and the cantor enter, the music should suddenly decrease in volume. Apparently in his view liturgy is neither **theo-centric**, God centered, or **anthro-centric**, man centered, but rabbi or cantor-centered. Certainly a brand-new concept.

How do we change the service? How can we give more meaning to it in view of the status of the Jewish community which we have heard described? In view of **the meaning** of prayer which we have heard described; in view of God's love for the people of Israel and its existence. Should the service be cantor-centered, rabbi-centered, choir-centered, congregation-centered? Is this going to make any difference to this praying community? Can I turn that over to our panelists.

Rabbi Waxman:

The Catholic service has a type of drama and it has a type of impact. Our service was generated in a situation when people just had a limited number of entertainment forms available to them; a limited utilization of their time for outside functions. There was no place to go. They liked it there too. So they added another prayer and another and it grew and it grew inordinately.

We are attempting to maintain this sort of situation in a totally different world. In a world in which the **people** don't discuss what is the meaning of a passage in the Bible; in a world in which the people don't know Hebrew even if they read; in a world in which the service has become very long and in a world in which the people don't speak very effectively in the idiom of the prayer book and the prayer book doesn't speak very effectively in their idiom. It seems to me what is necessary is a creative period in relation to the services. One, I think we could abridge the service. the services. I think we could abridge the service. are inherent in the Jewish community, A great deal of dramatic talent. There is a great deal of writing talent. There is a great deal of what I might call choreographic talent. We just haven't exercised that in relation to the synagogue.

Rabbi Siegel:

I am at a disadvantage. My two distinguished colleagues are rabbis in congregations. The synagogue which I attend is the most uncommon one in our movement, the synagogue of the Jewish Theological Seminary. However, from time to time, I have attended "creative services." Frankly, I have rarely experienced anything so dreadful. I agree, of course, that we have to do something for the service. But if we are going to try to equal the feats of the Metropolitan Opera, we are bound to fail.

Furthermore, if you seek drama then, every week or so you have to find something more dramatic. People can see Rigoletto every season and not get bored. But no one can endure Rigoletto every week. Our aim is not to entertain, but to inspire. If entertainment is a by-product, all well and good.

Rabbi Dresner:

We've heard two extremes. I don't think we're talking about chimes; I don't think we're talking about a denial of the problem that exists, namely, the length of the service due to **the** increase over the centuries which Rabbi Waxman has pointed to. Nor have we really utilized in the best sense, the artistic and musical talent that we have, in dealing with the service.

One simple example. We don't even have a committee on liturgy in our Movement which would involve the best thinkers in our entire Movement. We don't even have a publication that is devoted to the problem of the service. There are a number of publications that are devoted to church music and liturgy. The Christians are worrying about it. We seem to let things happen **and** each congregation very often goes in its own way. Planning isn't easy; it is a way to begin. I must say one of the things that German Jewry did is that they established a certain pattern. It may not have been the best pattern in all senses but it was a pattern which tried to deal with **problems of** the German Jew who liturgically and spiritually **was** on a tower level in knowledge than let us say his forefathers.

Interjection by Siegel:

Excuse me, just one second. We do have a Prayer Book Committee in the Rabbinical Assembly and though I am not certain, I am sure the Cantors **Assembly** does have a committee which deals with the musical as-

pect of the services and publishes music for the various services.

Dresner:

Yes, but we do not have a committee with any guts. You get a two year long argument about whether to eliminate one word or to change the tense of one word in the service and no one deals with what should be the nature of the service altogether, or whether it is achieving its purpose in any way. I am under no illusions. I don't think that a shorter service will bring more people to the shule. I don't think that a shorter service will necessarily enable people **to** daven more effectively. But I don't think in the present construct that we are putting the best foot forward that we have in this area. Idiom changes with different generations. It is a different generation. It is a different community. There ought to be some reflection of the different idiom in our lives.

Hazzan Shanok : (From the floor)

Your first question, should the **service** be God-centered or man-centered, seems to have gone by the wayside. Please comment on that.

Dr. Siegel:

When you set up a dichotomy, you have to answer one way or the other. However, the answer to all theological questions is yes and no. The service is both man-centered and God-centered. The Jewish service is one in which the community addresses God. But if you don't have God, you also have no service.

Rabbi Dresner:

But Dr. Siegel, that really wasn't the question. We know what the service is theo-centered. The question is, has it been change? Has it, in some ways, become rabbi-centered? This is the problem. I think it is a problem we do face. In the midst of a congregation that has lost its sense of prayer, instead of addressing this frightful question of God and prayer, we have presented something to the congregation which may take the place of prayer.

Question from the floor:

I have the experience of having gone to a shtibel in Borough Park and was asked by someone to be the Sheliach Tsibbur for which I was not warmly received because they wanted to daven themselves. They didn't want to be entertained. When someone comes up to me and says I enjoyed your performance, I am very much bothered. I get to thinking maybe I should get to be a little worse, maybe I shouldn't be so concerned with artistry, so they won't be enhanced with my performance, so that they can become involved in the service.

Rabbi Waxman:

I think you are overestimating their concern. You say they want to daven themselves. What they really want is to lead the davening.

Dr. Eric Werner:

I am just a guest here and I hope I will not abuse the privilege. I am somehow concerned with the quotation **that Rabbi Dresner** read. I want to clear up the-

misunderstanding of certain drama in the service. It seems to me that you confuse two items. You confuse the idea of drama with the idea of theater. These two things are by no means identical. Not every drama is theatrical and certainly not every theatrical play is dramatic. The dialogical confrontation between man and God isn't drama. It is not necessarily theater. Second, in every theatrical play you have a plot. In drama you don't have to have a plot.

Any theatrical situation is circumscribed in time and space. Not so the service; not so in every dramatic situation. It can go on forever and ever. The symbol of Job is such a dramatic symbol. It can go on for the entire history of mankind. Indeed it is a symbol for the history of mankind and its dramatic troubles. It is an eternal confrontation: man and his creator. This seems to me the drama of the service: The confrontation of man and his Creator.

Hazzan Morris Oken:

I'd like to say to Rabbi Waxman, that one thing he said really set my ears ringing. Something which has been troubling me and all of us and that is of course, abridging the service. I think when it comes to abridging the service we have gone much too far already. The rabbi and the hazzan get together and they work it out. They arrive at, say an hour and a quarter service on Friday night, and they plan it to the very minutest detail. So we come to shule Friday night, we start the service and we go along and come to the sermon. The rabbi becomes inspired and erret a bissele lenger and what happens? The service is then abridged. Very, very abruptly. I personally don't think that that's the solution to the proper service in the synagogue.

Rabbi Waxman:

When I speak of abridging the service, I am not speaking particularly of Friday night. Obviously that is an abridge service and no matter how it is structured, whether it is a lengthy sermon, lengthy service it still is an unnatural service. The elements might plan together better. In time span, that's a short service. I don't think it is a particularly effective service. I think it is, historically and psychologically wrong, in a situation in which people are at the end of their week by Friday. When they were at the end of the week by Saturday they somehow kept going through Friday night. By late Friday they are through. They really have no impulse to go to a late Friday night service, particularly. I don't think that's the service I am talking about. I'm thinking about what seems to be more fundamental, the Saturday morning service and the holiday service which are both very lengthy. Where nbridgement is called for I don't know. I am not speaking of abridging the role of the cantor or the role of the rabbi. I am speaking of the overall length of the service.

I sat in shule with Prof. Heschel in Jerusalem where they didn't have a professional cantor. It was led by a layman, who davened very nicely. The congregation, which was very attentive, engaged in a fair amount of congregational singing. It was a very nice service, no sermon. And it still took two hours and

three-quarters. Prof. Heschel said to me, "I can't maintain kavana for three hours."

You know that this is the case. Kavana or relationship to an emotional situation is *spasmodic*. Heschel feels that he cannot maintain it for that long a period. The great bulk of people certainly can't maintain it for that length. That's a fact.

With respect to Dr. Werner's remarks I thought of one thing. That if you have to take into account drama or theater, you have to take the facts of existence into account also. Whom you are dealing with? Let me make the point by way of a little story about the granddaughter of Charles Darwin. Her father was a professor at Cambridge. She grew up in a Christian home in which the Christian principles were taught. She was taught the great principle, "do unto others as you would have them do unto you." So, when the maid in the household, who was a typical Victorian slave, who had about two years of education, had a birthday, this young lady did for her what she would want done for herself. She gave her a copy of Milton's poems. It was vastly unappreciated. For the very obvious reason that she didn't start with where the person was.

I don't want to deprecate the Jewish community. I am full of confidence in their potentiality but as they stand now they can't have dialogues with the Siddur let alone with God. To ignore this aspect, it seems to me, is to ignore something which is fundamental in the life of the community which we are, even after two generations of reconstructing or reconstituting ourselves.

Dr. Siegel:

We all know that the concept of time varies. The point of making the service shorter is a relative thing. I have noticed from my own observation that people, very few people stay for the whole service anyway, because they come late and for them the service is short anyhow. Also if a person doesn't appreciate or is not interested in what's going on, five minutes is too long. Just the general principle of shortening is the kind of nostrum which will work sometime but will not work all of the time.

Hazzan Abraham Salkov:

We have all, to a degree, in our own congregations, worked hand and hand, rabbi and hazzan, planning what, in our opinion, is best for our congregations. The Rabbinical Assembly has a Prayer Book Commission. The Cantors Assembly has its commissions which work on liturgy. The challenge I offer is this: It is high time that what we do privately in our own congregations we do publicly as a joint commission as rabbis and hazzanim, to discuss the various aspects of how to improve our services. What is right for one congregation may not be for another, but at least let's discuss it. In a commission, let's kick it around a little bit. Let's do it in theory and in practice. Instead of just talking separately and working separately, let us work together.

Rabbi Dresner:

All well and good, but we still have to deal with the Jewish community as it exists. What happens to a

Jew, ignorant though he may be, confused though he may be, poorly educated though he may be, what happens to him when he does come into the synagogue? That's our problem right here. Some things can be given to a person even if he knows nothing, even if he knows nothing, even if he is strange. Our primary concern, when that Jew does come into the synagogue is, that he see and feel something, though he may not be able to read a word of the liturgy which is going to impress him, which is going to move him. I think we have the power of tradition, I think we have the power of music, I think we have the power of liturgy to do this. If we don't lose ourselves in all kinds of contemporary tricks which will distort the service, which will give a *kind of minhag America* which will interrupt the service, for example, every three minutes to define something or to point something out. The service, it seems to me, always has been a kind of a cloud. There is an atmosphere in the synagogue and when the cantor begins the prayer, the congregation falls into this mood.

Music, as was pointed out by Prof. Siegel, was able to move even the unaware. Certainly we ought to be concerned with the length of the service. Certainly we ought to be concerned about drama. Let me give one example of drama.

The only unique characteristic of the synagogue, apart from the Ark, was the fact that the *bima* was in the center. This is what gave the synagogue beauty and made it something exciting, dramatic. We destroyed that in order to get a little more space. There are things that can be done. The Torah, when it was taken from the Ark went through the whole congregation practically before it came to the *bima* because the *Lima* was almost at the back of the synagogue. What is wrong in taking the Torah all the way around the congregation every Sabbath morning? We happen to do it in our congregation just for that reason. You may call this drama.

It gives an opportunity for the Jews to respect the Torah. We haven't at all begun to explore what can be done with the Torah reading. True, we abridge it. But what about the reading itself? What about the melody itself? How can it be done musically to really make it beautiful? We haven't even begun to look into this possibility. The synagogue service must not be depreciated.

I can tell you, as a child I was never in any synagogue but a Reform synagogue until the age of 17, and it was a uninspired and dull service. The first time I heard a cantor, it awakened the feeling of Judaism in me. You have to realize what a hazzan represents. The whole Jewish people is speaking through him. Therefore, we dare not distort the synagogue service so that it becomes a kind of a modern (what shall I say, well you could use the word) opera. We need music: we need effectiveness and we have something very, very precious. We should not be pessimistic in what we are doing. I think we should be very optimistic. The Friday night service is something that really takes some worrying about. But our Shabbos morning and Yom Tov service with some changes reflect the beauty and the meaning that we do have.

Hazzan Sol Sanders:

My question is directed to Dr. Siegel, Rabbi Dresner and Rabbi Waxman. I am supposed to daven with kavana. I'm supposed to be able to try to transport my congregants into the proper mood when they are praying to God. I am allowed only from 9:30 (from Shochan Ad) and by 10:00 I am supposed to begin the Torah service. Naturally, with congregational singing it leaves me very little time to discover the theme and start singing something that I feel. The Amidah is recited without repetition. The rabbi does allow me to sing at the Musaf a solo; one Shabbos *Tikanta Shabbat*; the other, *Yimsnechu* and the third, *V'taher Libenu*. Every Shabbos another piece. My question is this, how am I able to sing a piece with kavana if I must begin and end it like an unrelated single solo. I cannot possibly feel the kavana because it takes a long time for a hazzan to develop into the kavana.

Dr. Siegel:

First of all, in all the discussions we tend to overestimate to overlook the weaknesses of the synagogue of the past. Let's not forget that millions of Jews refuse to go into the synagogues because of the way the old-fashioned synagogues were conducted. They weren't all the epitome of prayer. I had experience in various parts of the world, where most of the youth won't step into a synagogue because it is conducted along the lines of the old synagogue. Secondly, since when is kavana a matter of time? I don't know why you can only have kavana for an hour where you can't have it for five minutes. I think that a person who is gifted (it is a gift) can convey it in a short time. If he does not, it doesn't make any difference how long he takes.

Rabbi Waxman:

I think two things ought to be recognized which haven't been said in precisely these terms. It comes out of my experience as a synagogue attender, which I fortunately had the opportunity to be last year. I was in Israel for a period of 7 months. I went to Shule, I wasn't in the pulpit I was looking at it from the other side. This is rarely given to any of us. As a congregant in a very fine shule in Jerusalem with a very fine hazzan. The thing I enjoyed most was the opportunity to engage in congregational singing. I think that is something which a person with little knowledge can do, pick up a melody even if he doesn't know the words. He has a sense of basic participation and the freedom which comes with using his voice. That is very important. I don't think we ought to cut out hazzanut or sermons. Sermons at least talk in the language in the idiom of the people. Hazzanut has a possibility of raising kavana. It should be structured. I think one of the sections to cut is the *birchot hashahar*.

AFTERNOON SESSION

HAZZANIC STUDY

"THE CONCEPT OF MUSICAL TRADITION IN THE SYNAGOGUE"

Chairman:

HAZZAN ABRAHAM SHAPIRO
Congregation Beth David
Lynnbrook, New York

Presented by:

DR. ERIC WERNER
School for Sacred Music
Hebrew Union College

Illustrations by:

HAZZAN MORTON SHAMES
Beth El
Springfield, Mass.

HAZZAN ELIEZER KRUMBEIN
Congregation Beth Shalom
Brooklyn, New York

HAZZAN GEDALIAH GERTZ
Emanuel Synagogue
Oklahoma City, Oklahoma

Hazzan Shapiro:

When the assignment to chair this afternoon's session came in the mail I immediately asked myself: what is "Tradition"? What does the word tradition mean? Is it the same tradition that Tevya speaks of in "Fiddler on the Roof" or is it the same tradition as mentioned in Sadya Gaon's Doctrine of Tradition found in his "*Emunos veDayos*"? Is tradition synonymous with nusah?

As hazzanim and students of hazzanut it is we who must know and have an over-view of the various traditions comprising Jewish music. Although the hazzan chants but one *nusach* at any given moment it is imperative that he be cognizant of the breadth of the field so that he may choose wisely and not be limited by his lack of perspective, by absence of knowledge. Every act of presentation is an act of selection and an educative process must present a wide variety of choices if he seeks to avoid impoverishment.

American synagogues, comprised as they are today of Jews of divergent ethnic backgrounds are not to be compared to the *landmanshaften* of yore which were made up of people, all of whom shared an immediate, common experience, a common geography and a religious tradition. Is it therefore not perfectly legitimate for the hazzan of today to select the Sephardic as well as the Eastern and Western Ashkenazic traditions, not to speak of the musical heritage of smaller and lesser known groups? The answer, I believe, is quite obvious. While our liturgical tests are fairly standard, our musical tradition can be selective in the best sense of the word. Ours may be a selection of the best of what is the best in Jewish music and at the same time serve as eloquent testimony of the total religious experience of *klal Yisrael*. To explore this problem with us and to give us the benefit of his thinking in this vast field of traditional music in the synagogue, we have with us as our

guest lecturer the individual that I believe is the leading authority on all aspects of Jewish music. I refer, of course, to Dr. Eric Werner, Professor of Sacred Music at Hebrew Union College-Jewish Institute of Religion and the School of Sacred Music.

In 1950 Dr. Werner concluded an exhaustive study of synagogue and church music and liturgy and established the fact that Jewish and Christian liturgical music had a common origin in the ancient Jewish tradition. In recognition of Dr. Werner's original research in this field he was invited to address the International Congress of Catholic Church Music and Pontifical Institute of Sacred Music in Rome during the Holy Year convocation on the subject, "The Interdependence of Synagogue, Byzantine and Gregorian Chants." He is a fellow of the American Musicological Society; fellow of the International Academy of Jewish Research and president of the American Sector International Society of Jewish Music. He is an author of the book, "History of the Jewish Folk Music" and many specialized articles published in scholarly periodicals including the *Doxology of Church and Music*, and *Synagogue Music Theory and Philosophy* in *Judeo-Arabic Literature*.

A service, for the High Holy Days prepared by Dr. Werner has been published by Bloch Publishing Co. The service arranged according to the newly revised Union Prayerbook is based mainly upon traditional motif, interpreted to meet the needs of the American congregation.

I am quite sure that Dr. Werner will this afternoon trace A, the meaning, B, the significance and C, the existence of the musical tradition of our synagogues. Dr. Werner will be assisted in this task by three of our colleagues, who will illustrate part of his talk. They are Hazzanim Morton Shames, Eliezer Krumbein and Gedaliah Gertz. I am sure that Dr. Werner will accept any questions you may wish to ask him after his presentation. It is indeed an honor and a privilege to present to **you** Professor Dr. Eric Werner.

Dr. Werner:

My dear friends and colleagues, ladies and gentlemen, I shall not waste many words about my delight in being with you. That goes without saying. Please remember for a second, that from 1944 to 1952 I endeavored to establish a one-winged cantorial institution, that is like a one-class society or one pair of glasses for a man with astigmatic eyesight. But it was not to be.

The finest interests I learned at that time, are vested interests. To be quite unorthodox (excuse the expression) I shall approach my topic first like a businessman who does not know if he, after having paid his debts and taxes, will be able to continue his business. I am a poor businessman so I should say no **right** away. But I have a duty to my people and also to the search for scientific truth. Thus, I must do what the businessman does before consulting his lawyer. He counts his assets. What are our business assets aside from a lovely voice, a handsome appearance and a brother in the board of governors of your congregation? Now seriously speaking, what are the sure assets

in the controversial business of Jewish music? Mind you, I'm not speaking of certain so-called "Jewish musicologists" who can hardly read a line of Hebrew but who make out of Jewish music a paying racket and of its science a mess. No, I am today speaking of the *bona fide* scholarship in our field. What are assets for a business man? Cash in the bank; securities and real estate; papers in the safe; merchandise fully paid in the store. Everything else is wishful dreaming, maybe the first step to bankruptcy.

Now what are assets in our science? 1. Established facts not hypotheses. 2. Demonstrable laws. 3. Serious theories with a measurably probability. Everything else is wishful thinking and maybe the first step to a fine position in some public relations office or a "consultant to Jewish music."

Before we go to work seriously, permit me one remark on methodology. If we are to remain within the boundaries of science to be distinguished from journalism or lectures for the National Jewish Music Council all subsequent facts and ideas fall into three different categories.

1. Verifiable and verified facts.
2. Their historical or scientific interpretation.
3. Personal opinions and hypotheses not necessarily those of the author.

These three categories must not be mixed together into one pot from which you can pick your choice *ad libitum*. A scientific structure is not a supermarket, but an intellectual creation which must be capable of being tested, criticized, tested again and improved by new findings. There is no easy solution for a complex problem, and the concept of a musical tradition of Judaism is a complex problem, indeed. For we have many traditions differentiated regionally, or historically; genuine and spurious ones. Traditions which were seen as created by anonymous collectivities, and others which can be traced to one or several individuals. Yet we generally start from two assumptions which are widely taken for granted. One, that each tradition contains certain authentic elements. Two, that all music traditions are attributable to one Urtradition, to one basic tradition, to a *quintessence* from which they all emerged in the course of time.

I do not see how such assumptions can be tested, let alone proved. Therefore, we must not start with such axiomatic assumptions but with the strict, sharp critique and testing of the music repertoire of the synagogue as it stands today. There we have to learn what are the facts, the very bare facts.

One, the intonation of the major and daily prayers have escaped Arabic acculturation in the east; not so the *piyyutim*. That means: in general the musical tradition of the daily prayers is considerably older than anything of importance in the synagogue liturgy. It is especially true when the prayers have the form of plain or ornate psalmody. Daily prayers and cantillation have not fully escaped German and Slavonic acculturation but to a far greater degree than *piyyutim*. Interpretation: the German and Slavonic influences have changed more tonality of cantillation than its basic motifs, as we can see from the earliest notations by Reuchlin and Muenster from 1518-1530, compared with today's practice.

The deviation can be measured and amounts to about 18%. If you consider that this notation is 450 years old then you will have to admit that it is relatively well preserved, in spite of all acculturation. There are no motifs fully common in the cantillation of the three main traditions, meaning Ashkenazic, Sephardic and Yemenite.

This fact seems to admit two consequences. First, although the Tiberian accents, and even their names and shapes were adopted by all Jews, the scriptural cantillation has no motifs common to all of them. Hence we must assume that the various traditions in cantillation existed before the adoption of the masoretic accents. That is, it goes back at least to the 8th century.

The second consequence: The fact that all the traditions were totally different from each other in the field of cantillation did not hamper the development of cantillation in each *individual* sector. Certain archetypes, prototypes, or maintypes are common to all three traditions. What is an archetype? The structure of a response, of a melismatic chant, of an antiphonal performance, etc., etc., a parallelistic performance, a litany, a pismen, etc.; these are archetypes.

The imposition of musical meter is much more frequent in the Ashkenazic orbit than in the two others. In those, rhymes and metric structure of the poetry are often completely ignored by the singer or improviser. That means that a Sephardic singer or improviser will very often treat a *piyyut* as a free chant or as a recitative.

The Ashkenazic is inclined to do exactly the opposite. When he has a prose text, like *Birkat Hamazon*, he forced it into metrical melodies. Most of these tunes of the *Birkat Hamazon* are German folksongs of the late 18th century. Each of them can be easily traced. They have most sentimental texts. The most famous is "*Kein Feuer keine Kohle, kann brennen so heiss . .*"

This is typical West Ashkenazic. It is characteristic of the acculturation at the end of the 18th century. The principle of limited and patterned improvisation is common to all Jewish singers and traditions but also to the Byzantine, Arabic, Kurdistan, Yugoslav, Persian and Hindu singers and bards. It means that we are not the only ones who have this type of limited and patterned improvisation.

That the Sephardis overlook the meter of a poem was discussed already by Yehuda Halevi in his *Kuzari*. A number of melodic archetypes and structures is common to Gregorian repertoire and certain Jewish traditions. It is only in a rare case possible to determine, who gave, who took, who borrowed, who lent. A typical case is the great *Alenu* of the High Holidays. It is one of the rare instances which we can trace. It is traceable to the city of Blois (France), in the year 1097, in the aftermath of the First Crusade. The Jews were burned at the stake and they sang that *Alenu* and the church took it over and you can find it in its repertoire.

In most cases this is not possible. Only there are certain probabilities to be discussed. Let's take the *Barachu* of the High Holidays. This is almost identical with the Catholic hymn, *Iste Confessor Domini Colen-*

tes. Idelson already **observed that, but what he did not** observe is that first of all this is metrical both in the Latin text and in the music of the synagogue. In the Gregorian chant it is not **metrical**. The rule, the law in musical history is **that non-metrical music precedes** metrical music. Consequently you have to assume in this case that we Jews, again the Ashkenazic Jews, borrowed the melody but imposed meter upon it.

Before specifying the elements of our musical tradition we are obliged first to investigate its continuity for with that question our case stands and falls. In this question two opinions sharply contradict each other. Saminsky championed the idea that with the fall of the second Temple the entire tradition came to an end as it was based upon professional singers and on instrumental music, neither of which were permitted to function after the year 70.

Idelson, on the other hand, maintained that the factor of the common tradition, which pre-dates the fall of the Temple, can be demonstrated by certain identities within the music of distant Jew&h communities. Neither of them presented their case in a way convincing for a historian, folklorist or musicologist. Both of them were attacked and Saminsky's thesis was first refuted. This was easy since he did not give any evidence for his statements. In the case of Idelson, whose great merits were recognized even by his sharpest critics, such as the late Professor Handschin who would not recognize any of his historical statements but was willing to listen to his great collections, the following questions were asked:

1. Can we say that the elements common to the various Jewish books go back to a time when the majority of Jewry was concentrated in what was known as Palestine, that is, from 100 to 900?

2. Do the identities of the Gregorian and Hebrew chants go back to the chant of the synagogue, not of the Temple? Why did Jewish groups maintain the *psalmody* of the old synagogue but not its *cantillation*?

(for the Temple had none, as it did not have a regular Torah-reading.)

The problem of continuity can be considered solved today. Since a great deal of spade work has been done especially in **Israel** among the various immigrant groups. Even so far peripheral groups such as Indian Jews were compared with certain Greek Macedonian Jews, etc., etc. This has been done by Doctors Avenary and Gerson-Kiwi. Quite recently Dr. Amnon Shiloah, a very promising Israeli scholar, has investigated the stability of Hebrew psalmody in Arabic speaking communities and attained results which again show the much older traditions of psalmody and cantillation, when compared with piyutim.

We are now ready to examine the most ticklish one of our entire bundle of problems. What is the rabbinic attitude (if there is one) toward the matter of musical tradition? Forgive me, ladies and gentlemen, if in this investigation I should call a spade a spade. But no tip-service to sugar-coated half truths will do us any good.

First, is there a rabbinic consensus to this question! There is not, but there was up to about 1700. The rabbinate concerned itself with two aims regarding

music.

(1.) The cantillation of the Torah should be correct.

(2.) The cantor should be subdued.

That **was the sum total** of rabbinic interest if I except the following glorious names: Rabbi Yehuda HaGaon; Rabbi Natronai Gaon, Yehuda Halevi, Rabbi Solomon Mintz of Padua, Rabbi Elia Levita, Rabbi Leon Arye da Modeno, Rabbi Kirch Han-Henle, Rabbi Joel Syrkes — eight men in 1500 years! A paltry result in my opinion!

The situation in America, to bring it up to date, was and is particularly ticklish because here the cantor historically preceded the rabbi. A thing which the rabbi has not forgotten up to this moment.

2. What rabbinic decision about music was the **last** one, so authoritative that it affected all Jews? We find it in the responsum of Rabbi Natronai Gaon, **around** 830, concerning the chant of Scriptures. **Its** contents will not interest us here. It is sufficient to note that in this decree **the** Gaon stated certain principles of performance in the synagogue just as the Pope decrees them today from Rome, which were then binding for all Jewry and were observed.

3. What rabbinic decision **was, at least** in principle, the first one to affect the cause of Jewish music?

The laws are vague and unclear which prohibit instrumental music in the synagogue, as far as one finds these terms in the Talmud. The prohibition of instrumental music in the synagogue was coupled with that of singing at banquets and with the denial of secular and liturgical chant performed by men and women. It was, bluntly speaking, a severe and complicated measure. For these three types of musical performance demanded three different types of legal reasoning. Their prohibition stood not on safe, legal ground. The motivation had to be provided by Scripture, in-as-much as the rabbis by themselves possessed only that much authority as they could muster from their own interpretation of Scripture. They had to search for scriptural passages which might be twisted and interpreted until they would suit their purposes. As no such prohibition, as the rabbis had in mind, can be found in Scripture, the rabbinic laws concerning music are inconsistent, full of loopholes, so that their interpretation of the scriptural text is totally unconvincing.

In spite of this faulty reasoning, by the end of the first century, Judaism, and to a certain extent also Christianity, entered an age of anti-musical puritanism which completely ruined the future of our synagogue music. The rabbinical laws narrow more and more the musical performance inside the synagogue and outside. This sharpening of the laws is especially noticeable in the various rabbinic codes which represented the thinking of their compilers and their time, and there is no doubt that from the Talmud up to the *Shulchan Aruh* the laws concerning music became ever more stringent.

We have only to think a little bit historically to realize what it meant that due to rabbinic influence and rabbinic prohibition a nation that once had created a Levitical chorus famous for hundreds of years; a nation that created psalmody, hymns, chants, responses, and a nation whose psalmists and singers

were celebrated even in the non-Jewish world had lost almost totally its musical tradition to performance.

I admit that laymen and hazzanim were not *totally* without faults. But, for the historian, the main responsibility remains and always will remain with the rabbi. Which rabbinic decision saved the cause of Jewish music? And now we come to another point.

The decision of Rabbi Yehuda haGaon to continue the existence of *piyyutim* in the face of *halachic* opposition. We know this act of teaching of protecting the hazzanim from various sources. I quote one of them.

That means the first hazzanim received the tradition from Rabbi Yehuda Gaon as he received from his teacher back to the time of Moshe m'Sinai. It is a little paradoxical, isn't it, that it was the same *halachic* authority which protected the hazzanim at the same time as the *piyyutim*, because the one was obviously a breach in *halach*, and the other was not.

Under the musical tradition of Judaism we understand quite generally its musical folklore, no more and no less than that. We shall later investigate the question whether or not hazzanut is to be considered part of folklore. "Music in Judaism," however, refers indiscriminately to both folklore and art music and again the nebulous term, "Jewish music," emerges without clear definition. Let us clean up that terminological mess and ask when and where that term first appeared and what it meant. The expression, Jewish music, or something of that sort occurs first in an account of Manuel Ha-Romi, the Hebrew poet and contemporary of Dante. The important passage reads:

"What does the science of music say to the Christians: Stolen, Yea stolen was I from the land of the Hebrew" which is of course a quotation from *Bereshit*, and Joseph's answer to the question of his home.

The term *chochmat hamusika* is, however, by no means clear. In the Middle Ages the term encompassed, as we shall see, musical theory and counterpoint, especially the mathematical theory of intervals. Only if we translate it as "art of music" have we the first reference to Jewish music. Suppose we understand the verse in this sense: what did the poet have in mind? What music existed among Italian Jewry at this time? Synagogical chant, to be sure, scriptural cantillation, some romances in a kind of Italo-Jewish dialect similar to Ladino, and that is all. Of these categories hazzanut certainly occupied the highest artistic rank. Thus did Manuel refer to the hazzanim of his time? Not at all! He had heard the music of the church, which just at his time underwent a great development and he reminded himself and his brethren that Gregorian chant is based upon ancient Hebrew tradition. His expression, *chochmat hamusika*, refers thus to past glories, to the musical art as practiced in the Temple. Again the image of "national Jewish music" has vanished before critical investigation. And so it always does vanish until the early 19th century.

The earliest document which we possess of a Hebrew musical manuscript, written in readable notes of the time, dates from about 1130. Its scribe and perhaps its composer has only been identified during the last

year and cause a sensation. A young northern knight, the son of a Norman baron in Southern Italy, who had a mystical dream, converted to Judaism against all rabbinic dissuasion and of course had to flee from Italy to the Near East. There he was well-provided with letters to the leading rabbis and he sojourned in Aleppo, in Bagdad, in Damascus, in Palestine, and finally he settled in Cairo. His autobiography has been found and the name of the man being established, John (or Giovanni) who was given the name of Ovadia ha-Ger. Of this Ovadia ha-Ger we shall hear now in modern transcription by Dr. Israel Adler, one of the three extant pieces which have come down to us from the early 12th century. (Illustration by a Hazzan)

This then is the earliest notated Hebrew music which we have. It sounds, it smacks of Gregorian chant. But it is not identical. You see there is a metric pattern in Hebrew. Since the composer ignores the meter of the text, it is the first part which fairly resembles Gregorian style. The end does not. It indulges in what you would simply call melismata. These flourishes are not at all in Gregorian style. The piece as a whole is a mixture of what you might call Gregorian elements and Oriental-Jewish elements. Now is this Jewish music? Is it Jewish tradition? What is it? I cannot answer these questions. For what occasion was it written? It is still hotly debated. Some people claim it was a eulogy on the death of Moses, it was for *Simhat Torah*. It was my hypothesis, which was backed by an Israeli scholar, Prof. Allony, that it was for the seventh of Adar, the death day of Moses, which at that time, especially in Egypt, was the end of the triennial cycle of Torah reading. You know that in Egypt the triennial cycle was alive up to the end, even after the Rambam, after 1200.

Another example of the problematic concept, not of musical tradition in Judaism, but of Jewish music *per se*, is a *piyyut* by Moshe Chaim Lusatto of Padua, who was himself a rabbi, hazzan and poet, written in Amsterdam about 1742, for the famous Portuguese synagogue, E tz Hayyim. The composer was Avraham de Caceres. The piece, a duet between *hatan Torah* and *hatan Bereshit* accompanied by Continuo, was destined for *Simhat Torah*.

This sounds exactly like a piece from a Handel opera. There is no doubt that Caceres was familiar with some of them. But two little motifs are not Handelian and can be traced to the Ashkenazic tradition. (Illustration by a Hazzan)

Now let's go to the East. You will hear a cantillation by Persian Jews and thereafter a secular Persian song composed by Firdausi. The sharp difference in style is unmistakably evident. We have mentioned this typical distinction between the style of *piyyut* of folksong on one hand and the recitation of ancient prayer or the cantillation of Scripture as one of the absolutely sure facts in Jewish music tradition. (Illustration by a Hazzan)

From this premise Saminsky, Idelsohn, Rosowsky and their followers have concluded the existence of a national Jewish music or at least the existence of remaining traces of a music tradition *which once was common to all Jews*. What was the starting point! The starting point was the common belief in a mu-

sical Ur-tradition. Equally strong was their belief in the theory which was first formulated by the German romanticist classic poet, Herder. Herder was the father of serious folklorist studies and thought. He claimed that the basic essence of folklore is in music and never changes. Everything that is best in a nation is expressed in its folklore. These two principles were taken over uncritically and absolutely without any investigation by all Maskilim including Marek, Idelsohn, Rosowsky and Saminsky. They dominated the Yiddish theater of the last period of the Haskala. The scholars accepted it, they lapped it up. As a matter of fact, they added something to the two principles, mentioned above. They insisted that basic folklore is not created by individuals but arises anonymously out of the multitude. This question was even 'brought to America. We discussed it, experimented with it, and played a great role-but this is past history-and communalists were a part of American literary history and played a great role, but this is past history, and the romantic claims are definitely rejected.

However, in our business, the field of Jewish music, these ideas still appear as ghosts, the ghosts of collective authorship which is something totally refuted today.

There is a totally different approach-and we should heed that, too! — that is a Marxist, Leninist approach which we normally would never hear. But I believe I made my point and I want you to hear this side of the argument too. (Mr. Lazar Weiner read some passages from the Yiddish book published in the Soviet Union about the theory of Jewish folklore.)

What may we say to this argument which is exactly the opposite from what we have always been taught to believe. That even with the same material they come to totally different conclusions. They describe the same gloomy situation but they see it almost exclusively in terms of the class struggle. We'll hear two pieces of this Marxian folklore.

What may we conclude from the similitude of style and mode from the two Yiddish folksongs? A common idiom? Nothing, my friends, for I have perpetrated a hoax upon you. The first piece is genuine; the second is an Armenian hymn of the 15th century in praise of the Trinity to which I have set a Yiddish text! What is the purpose of the joke? To show (a) that the Marxists in basing everything on class traditions or on the principles of national Bolshevism are not nearer a solution than we. Second, that modes wander and rarely can be assigned to the tradition of one nation or religion exclusively. The Communistic national-Bolshevist ideology grants the existence of national or racial characteristics in folklore, but it maintains that either assimilation "upwards," that is, to the culture of the ruling class, or certain economic forces, for instance the establishment of Kolchozes, and the introduction of tractors or of collective settlements will decisively modify and change the folklore of any given group. But mind you, no religion can do that trick! By the way in spite of songs in praise of Chaver Lenin and Chaver Voroshilov the word "assimilation" has a dirty sound. To the national Bolshevik very much unjustly, as we shall see.

Now again I must cut. Yet I promised you that I would come to grips with the topic of hazzanut, folklore and tradition. Here we go. These are of course no longer facts which I am about to present, nor their interpretations, but my personal opinions. As such, they are of course debatable. We have left behind us the field of strict musical science and history and we enter the field of sociology, of personal sympathies and antipathies.

Let us consider the important question, is hazzanut art or folklore. Obviously, neither. For in musical art one version is preferred by the composer to the exclusion of all others. Is it folklore? Obviously not. For real folklore is limited to a relatively small region and does not migrate over oceans and continents. Moreover, true folklore is restricted to one language. If hazzanut is neither true folklore nor art music, what is it? We come closest to its real essence by an approximation: We might regard it as a stylized and acculturated tradition. What does this high-brow word "acculturated" mean! It means, generally, the adjustment of a less developed civilization to traits and concepts of a higher civilization.

One more element has to be considered before we can survey the true nature of hazzanut: the legal status of the Jewish community. Here in the United States the Jewish community has no legal status whatever, due to the separation of church and state in the constitution. Only the individual congregation enjoys a strictly private legal status. Yet the legal form of the *kehillah* could have survived, the consistory, the consistoire still exist in Europe, Africa, Australia and in part of South America. Non- we can take stock.

A *kehilla* means considerable protection for both the rabbi and the hazzan. Where a good musical training and an organized *kehilla* come together there we find first acculturation, then a close link with the art music of the period. The examples of Paris, Vienna, Berlin, and Frankfurt during the 19th century come to mind.

Where there is little musical training and no *kehilla* but the rabbi's power alone, there the music of the synagogue remains completely arid or petrified. Passive assimilation and musical decay set in and neither tradition nor art music can unfold. This is the case of Oriental Jewry and, alas, also that of Israel. There prevails a fake tradition under the aegis of the rabbi which gradually fossilizes. Excepted from this petrification are only a few elements of Oriental Jewry which have saved traces of their old folklore, among the Yemenites, the Iraqis, Kurdistanis, etc. Where there is high musical training but no *kehilla* — only single congregations as is the case here: we encounter occasional spurts and even concerted attempts in the right direction. But we are not protected by the rabbis, our cultural interests are not championed by our educators, and in most cases the consequence is that the public remains indifferent, or, at best, lukewarm.

Where there was little music training but a lot of tradition and a closely knit *kehilla*, as was the case in Eastern Europe, we find active assimilation, acculturation, up to the point where musical education becomes respectable. From then on the links with art music increase. That was the situation in the great centers of Russia during the 19th century. It led to the de-

velopment of stylized tradition in the cases of Gero-vitch, Novakovsky, Minkowsky, etc.

What is our future? More than once I have pondered the question. But exactly as my small speculations on the stock exchange, my predictions were rarely correct. The events have a confounded way neither to follow predictions, nor to contradict them. They usually go in a totally unexpected direction.

Yet I do think that one prediction is safe: You must please, enthuse, interest, edify, and if possible *inspire* the public. I do not think the peculiar pudding of Italian opera and Eastern *nusach* with a gravy composed of *dreydlach*, sobs, and virtuoso coloratura singing will still attract the Jewish masses much longer. The tastes have changed, and you have done a fine piece of educating your congregations. What next? Can you establish the link to art music with the help of a professional chorus? Or introduce a good volunteer chorus? The children's chorus, together with the hazzan, can do a powerful job, as I have seen with delight in some places. There are many vistas possible.

To me it seems important, gentlemen, that for the enormously critical years ahead-for we have had a renaissance of Jewish music but it is passe, and we have badly relapsed-that for the difficult future we pool our forces: forget personal politics, vested interests, theological *pilpul* for a while and think of actually influencing the Jewish public, not via the congregation, not via the rabbis but through your own press, your own publications. In other words, through a *popular magazine* in which your spokesmen will have a regular place, a column, a review, or whatever! Then and there you can fight for a tradition that is alive and kicking; then you will have the chance to talk back, as man to man, as craftsmen to protect and to develop our tradition: as men devoted and dedicated to a mission which has always been held dear and sacred, to the revival of the psalmist's lyre!

Hazzan Shapiro:

Thank you, Dr. Werner, for a very inspiring, stirring, informative paper. I believe that the applause is testimony of our thanks to you. If any of you have any questions-only questions.

Hazzan Shames:

Dr. Werner what do you see as the future of the American synagogue and the music which will come? Dr. Werner:

You have three choices. One, as a hazzan and hazzan-centered music of a little synagogue. The other is the congregation-centered or the congregational-singing-centered music of the synagogue. The third is the inter-action between the hazzan and a professional choir. Now in all three cases we have to come to grips with the problem of tradition. The most difficult is the third one, where there is the hazzan inter-acting with the professional chorus, because that will lead, and has already led to changes, or experiments which can be very interesting. Yet I have seen and heard quite a number of them, which in my opinion, and not only in mine but in those of the rabbis',-drive the people out of the synagogues. Curb them! Ultra modern techniques in compositions for choir and hazzan lead nowhere. They hardly enliven the service

and usually kill the hazzan. I am afraid that such composers, whoever they may be, are not always aware of liturgical demands; yet without any doubt, many of them are hotheads. They harm their own causes and this will lead to a chaotic situation.

The second way refers to the hazzan and congregational singing. This will need years of experience and study and most of all the creation of a worthy musical literature. Don't forget that we have very little, if anything, of decent congregational music. I am speaking of congregational music which is to a certain extent traditional and which will really attract the singers in one way or another. This is another choice, which has to be a concerted effort. It cannot be done from one day to another. Many heads have to get together, have to plan systematically, psychologically, musically in many, many aspects. Third, the hazzan alone. Relatively speaking for smaller congregations this is the easiest and the best solution. In the larger temples the congregational singing or the solo hazzan are equally impossible. For technical and health reasons you cannot expect the hazzan on Yom Kippur in a big temple to function from morning to evening. It is impossible.

It is high time that we create in America a Jewish choral tradition which has not been created anywhere in the Diaspora. We haven't had a choral tradition since the destruction of the Temple. Yet we live amidst a magnificent Anglo-Saxon choral tradition. We can learn a great deal. We haven't done so. We have a choral tradition in Medinat Yisrael which is, in my view, entirely secular. The rabbis will in no way support these attempts, quite to the contrary! We might establish a secular choral tradition, I hope, in 15 years. I'd love to harp a bit on that choral tradition.

EVENING SESSION

Address:

"AN ATTEMPT AT PROPHECY"

RABBI ELI BOHNEN

Vice-President

Rabbinical Assembly of America

Introduced by

HAZZAN WILLIAM BELSKIN GINSBURG

Philadelphia, Pa.

Hazzan Ginsburg:

My dear colleagues, rabbis, friends of the Cantors Assembly. It is my present privilege to introduce to this convention the guest speaker for this service, Rabbi Eli Bohnen of Providence, Rhode Island. The biographical notes about him were most brief and sketchy. Frankly, they left me at a bit of a loss as to what to say. Then it occurred to me that the brevity of this biography is the key to this man's personality. It is an example of the spirit of Judaism which marks the true rabbi. It is humble in its length, but significant in its accomplishments.

Rabbi Eli A. Bohnen was born in Toronto, Canada where he received his education. He was ordained at the Jewish Theological Seminary in 1935; served for his first 13 years as rabbi in Philadelphia and Buffalo. And now he is Rabbi of Temple Emanuel in Provi-

dence, Rhode Island where he has served for the past 18 years. He is president of the Rhode Island Board of Rabbis, Vice-president of the Rabbinical Assembly of America, served as a chaplain during the war, has done a great deal of work with displaced persons in Austria. His wide-spread interests include membership on the board of trustees of many organizations, among which are the Urban League, Jewish Family and Children Service, Miriam Hospital and the Jewish Community Center in Providence.

He is a man beloved and admired, as I know from personal experience. When I performed a concert in his temple about a year ago, Rabbi Bohnen was then on a 3-month trip around the world, a gift from his loving congregation celebrating his 35th year in the rabbinate. I asked his hazzan, Ivan Perlman, about him. If I were to relate to you with what devotion Ivan spoke of his rabbi, it would cause embarrassment to both of them. Rabbi Bohnen is a rabbi's rabbi, brilliant in learning, humble in spirit, dedicated to the essential ideas of Judaism and its preservation. His own colleagues will attest to his stature in the rabbinate when on the 17th of this month he will be installed as the new president of the Rabbinical Assembly of America. My dear friends it is with genuine pleasure that I present to you Rabbi Eli Bohnen.

Rabbi Eli Bohnen:

Co-workers in the vineyard of the Lord. First may I say how pleased I was to find my good friend and colleague, Rabbi Klein, here. I was pleased to note that you had discovered the man whom we all revere so gratefully in the Rabbinic Assembly. Your president was kind enough to call me a rabbi's rabbi. In the presence of Rabbi Klein no other rabbi in the Rabbinical Assembly is a rabbi's rabbi.

I am pleased to be here this evening. For one thing it gives me the opportunity to say something that I have felt needed saying by me for a long time. For I have been a very fortunate rabbi in the cantors with whom I have worked. The first cantor I knew as a colleague was Belksin-Ginsburg who is seated here. I came to the congregation in Philadelphia when I was, you might say, a boy still wet behind the ears. He had more experience with the congregation, congregational life than I had at the time and a warm friendship grew up between us. There were times when we had to weep on each other's shoulders because I was the assistant rabbi then and he gave me his shoulder very often. I am happy to say that friendship has continued to this day. Then from Philadelphia I moved to Buffalo and Cantor Charles Gudovitz was my colleague and co-worker there and I am so happy to see him here this evening. For 10 years we worked together and there too established the kind of friendship that does not become dissipated over the years. From there I went to Providence as you have heard.

For about 15 years Hazzan Jacob Hohenemser was the cantor. I know how much all of you respected and revered him. He was with you so many years at your conventions. You knew him for his work in the community. You knew him for a great human being.

Now Ivan Perlman, bodea le'hnim, is the cantor of Temple Emanuel in Providence. I have really been

blessed by his presence at my side. We are colleagues, we are chaverim and there is hardly the day when we are not together as close friends. I want to say to you that I have been in the rabbinate now for over 30 years. I have served together with four hazzanim and I am sure that they will all vouch for this. There has never been a cross word between us, any of us in some 30 years. I have really been blessed by the kind of men who were chosen to serve as the cantors of the congregations in which I was serving. I do not say this in the same spirit, l'havdil, as a gentile speaker comes to speak to a group and tells them how much he likes Jews. I feel that I speak now as paying a debt to these men who made my life so easy in these thirty years.

You have given me a very difficult topic to speak on this evening. I was asked to talk about the future of Judaism or of the synagogue in this country. That is, you realize, not a topic that one can go to books for. It is a topic, as I am sure it was conceived by those who suggested it, which was intended to speak about your future and mine in the work we are doing. The future of all of us, and I stress this phrase, all of us, because I cannot conceive of any future that can exist for the cantorate which will be different from the future of the rabbinate, or a future for the rabbinate that will be different than the future of the cantorate.

Properly speaking this topic should have been assigned to a hazzan. You are all familiar of course with the chapters in Neviim which begin with the word "Hazon" "Hazon Yishiyahu." "Hazon Yirmiyahu." Or the seer, the man to whom the future was revealed was known as the Hozeh. I am sure that you will agree with me that you don't have to be a great philologist to realize that the etymology of the word hozeh, hazon and hazzan are related and therefore the hazon, the hazzan should be the hazon, the hozeh rather to give you the hazon here this evening.

I am going to try my hand at it for a few minutes. There is good reason of course for people to be concerned for you and me, my colleagues, to be concerned with the future. Because there are so many factors at work in our American society which make one wonder at times whether there will be a future for it, not for you and me, then for our children, if they intend to fill our shoes or walk in our footsteps.

The latest of course is the statement, sometime put in the form of a question, sometime in the form of a statement, that God is dead. If God is dead then where do you and I stand?

I have never given a sermon on the death of God because I think that is something that Jews just can't talk about. For Christians who are accustomed to the idea that God was alive, that God died and came to life again, this is something that they can talk about. But for us this is something that is completely irrelevant from our whole universe of discourse and there is no point even in discussing it. Accept from what the affect of it may be upon some of the young Jews who are now studying at colleges and who are caught up in this tide, this rib-tide, which is coursing through our society today. There are many who are this day concerned over what damage this may do. Irreparable

damage. Damage that will not be brought to an end at any time in the future.

Of course we hear so much about inter-marriage in our time. There are people, sociologists some of them, who are ready to say that the book is coming to an end, will be closed, and that will be the end of the story in so far as Judaism is concerned. There are so many other factors at work. You know that the role of the rabbi is being questioned. There have been articles written. Rabbi Hertzberg, a good friend, recently wrote an article on the rabbis, which might have been titled, the fall and the decline of the American rabbi. The point that he was making there was that since there are no rabbis like Stephen Wise, Olay hashalom, Abba Hillel Silver, Olav haShalom, Solomon Goldman, Olav haShalom. and men or' this kind; since the days of the giants are no more that this marks, in a way. the end of the rabbinate as we have known it.

As I said before since there is no future for the rabbinate that can be different from the future for the cantorate and if Rabbi Hertzberg and those who agree with him are correct. then there will apparently be no future for any of us.

There is one more aspect of this fear that I want to touch on. That is the nature of Jewish activity today which seems to be most popular. In my community we have just dedicated a beautiful wing to a hospital that cost over six million dollars to build. Granted that the federal government paid a great deal of this amount. the community paid a tremendous amount for this hospital. The budgets for Jewish education in the city for many, many years, for decades will not equal what was paid for building that hospital. Soon there will be a campaign for a Jewish center for which millions of dollars will undoubtedly be expended. And I became this year for the first time, a member of the Allocations Committee of our United Jewish Appeal in my city and I realized the great proportion of money that is going for the so-called defense agencies as compared with Jewish education. for instance. We begin to realize how much of all the activity that goes on throughout American Jewry is based on this kind of thing — on hospitals, on centers, on fighting anti-Semitism, and related kind of beneficiaries.

What I have given you so far, you might say the kind of picture, which would make it seem that the answer to the question that was asked me about a future, would be a very sad one. But I am not sad. Because I am not ready, nor are you I am sure, to say: this is the end of the story. In introducing me, President Meisels told you that I had been a chaplain in the army. I was in the army primarily as a rabbi and not as a soldier. But I learned a little bit about war. I learned a little bit about military terminology. I became familiar with the kind of thinking that went on in war. I realized that there were two approaches that an army can have. An army may find itself in a situation where it realizes that it can't win and it is fighting- it has to continue to fight — but it is called then a holding action, or a delaying action. The men who fight this kind of battle live day by day. They can't bring themselves to look into the future because

the future for them undoubtedly means death or imprisonment. They look back. They talk about the good old days, the days that were nostalgic and sad. But they can't look forward with any kind of joy or optimism. But there is another kind of army. An army that **looks** to victory, that expects victory, that is optimistic. This is a completely different kind of approach when you feel that you are going to win.

Ladies and gentlemen, I contend that so much of the pessimism that exists among those who are pessimistic is because of the kind of Judaism that has had preeminence in this country. A Judaism which said: we are to be concerned with the sick, and we have to be concerned with the aged, and me have to be concerned with the anti-Semites and this is the end-all, the be-all of Judaism and this is where most of our energies must go, and this is where most of our money must go. I tell you that this is a point of view that is a delaying action; it is a holding action. It is not one that thinks in terms of victory and if you want to know where the army is that does think in terms of victory!-. it is in your synagogue and in mine. For we are unwilling to conceive the possibility of defeat. We are concerned with the little children not with the aged. Of course we are concerned with our children because we are sure there is going to be a the aged in terms of mitzvot, but we concentrate on future. We are concerned with building a Jewish life here and we are pinning always for the future. It is in those institutions which are related to ours, which spend money on camps Ramah, which spend money on more books that our children and their children will read. Here you find the real optimism. Here you find the hopes: here you find the kind of thinking that does not say of Judaism that it is a kind of entertainment. The entertainment you give those who have no real hope for the future.

Rabbi Hertzberg said that there were no stars any more in the rabbinate. We don't have any stars any more in the cantorate. But we have rabbis and cantors who work together in their congregations not seeking to be big names, not seeking to become known all over the country; not thinking of how little they can do for their congregations but how much they can do in terms of driving themselves, but rather how much they can do for their congregations and for their people. This is what I see in the future, because I already see it here in the present.

We do not believe that Judaism is dead or is going to die for we say Am Yisreal Chai. We who work in the vineyard of the Lord do not say that God is dead for. chalila, if He were dead, you and I would be dead. We don't say that because we have never stopped saying, — in the very first words we learned as children, — *Modeh ani l'fanecha melech, Ail, chai, v'kayom*. Our God, the melech, Ail, chai, v'kayom. The King of kings, the God who is *chai v'kayom*.

DINNER SESSION

ADDRESS OF WELCOME

HAZZAN SAUL MEISELS

President, Cantors Assembly of America

It is -with much pleasure that I extend greetings tonight, in the name of my fellow officers and the Executive of the Cantors Assembly of America, to all our colleagues and the many friends assembled here. *Bruchim habaim, Shalom, shalom, lerachok v'lakarov.* I welcome you in their name and am proud to be their spokesman. I join with them in expressions of gratitude for the interest you show by attending this convention and for the love and deep concern which you evidence for hazznnut.

The cantor is the *sheliach tzibbur* who dedicates his life to the high mission of leading his people in prayer. His is a service of devotion, of loyalty, and of inspiration. But his mission is more than merely leading his people in prayer, Hazzanut is more than a skill or a technical performance. It is the cantor's task to bring to life the words of our liturgy, to make as one the words of the siddur and the reverence in our hearts. He is the one in whom song and soul are combined. With earnestness and humility, he seeks to achieve a new insight into the way of uttering the sacred word, and through his dedicated service he brings prestige and added dignity to his sacred calling. This is the major task of the hazzan — to bring to life the words of our liturgy through the sense of faith, devotion and reverence which he puts into his efforts.

Ours is a dual responsibility — the safeguarding of our musical heritage and the development of our musical resources. The concerts and workshops which will take place here this week are a further illustration of our search for increased higher standards of cantorial knowledge.

The annual convention of the Cantors Assembly is a time for the renewal of our spirits and our energies. It is at these conventions that we pool ideas and resources, and learn what is being created and performed. Actually, these conventions are a grand workshop of seminars, lectures and concerts, and the sound of music, stimulated from them, reverberates throughout the coming year, in the form of increased activities, in our own congregations. We observe programming, we receive a wealth of practical musical material which is feely distributed at our sessions, we absorb constructive suggestions, we gain new perspectives through the unusual opportunity of listening to our colleagues perform in a variety of different styles and we become better acquainted with our colleagues and co-workers.

May this convention, which began so auspiciously last evening and was ushered in this morning by the Shacharit service and a most important panel discussion, so vital to our time, in addition to this afternoon's splendid session on Musical Tradition in the Synagogue. continue its enriching program of meetings, workshops and concerts throughout the forthcoming days to a successful completion.

I most strongly urge not only my colleagues but equally each one of our pests. to take full advantage

of every program that has been planned for you — and please, arrive promptly at the time listed. It is needless for me to tell you how well rewarded you will be by each of the sessions.

I also recommend to our guests that they make every effort to attend the services held in the morning and in the evening. These are moments of high inspiration which will prove memorable. At home, the complexity of our daily existence often precludes us from attending the week-day morning and evening services. Here at the convention they are thrilling experiences, because of the remarkable wealth of rich musical sound which emanates from the participation of all our colleagues as they respond in stirring chorus to the traditional chants of our synagogue. Don't miss them — they are unusual and unique!

For those who are our guests for the first time, and if you missed this evening's Maariv Service, I urge that you make certain to attend tomorrow and Wednesday evening. It will add another enriching dimension to your participation at this convention.

Once again we are fortunate in having with us Rabbi Isaac Klein. our warm friend and revered teacher, a talmid-chacham. whose penetrating observations on portions of the Talmud illuminate our morning services.

I particularly want to single out for special commendation the two hard-working chairmen of this Convention program, Hazzan Joseph Levine and Hazzan Ivan Perlman. and their capable committee, whose stimulating and imaginative planning have evolved the excellent programs you will find listed in your Convention booklet, which will no doubt prove to be one of the best in our Convention history.

As I look out upon my distinguished and illustrious colleagues, the familiar words of the psalmists take on a deeper meaning. I would say with them, *lvdu et Adonai b'simcha, Biv l'fanav bir'nuna.*

Serve the Lord in gladness; come before him with joyous song. May the symphony of activity and learning which we devotedly pursue continue unabated, so that together we may continue to work for the advancement of hazzanut and the ever-high ethical standards and greater welfare of the cantorate. Blessed may you be, in the name of God, *laasot r'tzono b'levav shalem.* May our Father in Heaven grant us increased opportunity to enhance and enrich our congregations, our community, and the work of our Assembly, and may all of our efforts be a source of blessing and strength to shlihey *tzib bur* ne-enamin *bimlakhtam hakhdosha* — to them and to hazzanut

May we, O Lord, continue to sing Thy praises and reach out to our brethren with Thy music. Guide our path and grant us eloquence and beauty of song so that we, Thy servants, may ever sing of Thy almighty power and wonderful works in inspirational and joyous strains.

May this generation of hazzanim, and all who came to celebrate with us, and who seek to elevate the standards of our holy calling, be *blessed.*

DINNER CONCERT PROGRAM

CLASSICS FROM THE YIDDISH REPERTOIRE

Mottele Gebirtig

Yerusholayim Roskin

HAZZAN SIMON BERMANIS

Congregation Ahavis Achim

Detroit, Michigan

Tanchum Golub

Broit Yampulsky

HAZZAN MANUEL ZYMELMAN

Temple Reyim

Aubumdale, Massachusetts

Alein M. Gelbart

Kinder Gloibike A. Rosen

HAZZAN LOUIS J. HERMAN

Congregation Beth El

Camden, New Jersey

Fallende Bletter Lefkowitz

Es Brent Gelbart

HAZZAN BENJAMIN SIEGEL

Temple Israel

Great Neck, **New** York

LAZAR WEINER, Accompanist

TUESDAY, MAY 3rd. 1966

MORNING SESSION

19TH ANNUAL MEETING
CANTORS ASSEMBLY OF AMERICA

Presiding:

HAZZAN **SAUL MEISELS**

REGIONAL REPORTS

TRI-STATE REGIONAL BRANCH

The Tri-State Region of the Cantors Assembly of America held one meeting since the past national convention.

A very well attended meeting was convened at the Temple on The Heights, Cleveland, Ohio on Tuesday, January 21, 1966. We were very fortunate to have as our guests Hazzan Samuel Rosenbaum, Executive Vice President of the Assembly, Hazzan Moses J. Silverman, former Assembly president, and Mr. Sholom Secunda. A most informative business session was held at which time Hazzan Rosenbaum gave a detailed report on all current Assembly business. He answered many questions that members had and added much insight on the affairs before the Assembly. During lunch, and immediately after, a most interesting session was held on whether Yiddish folk and art music should be performed in its English translations. Both sides of the issue were expressed and it was at this time

that Mr. Secunda made his presence felt with his keen thoughts and observations.

A second meeting and Seminar was to be held in Detroit on Monday and Tuesday, March 14 and 15. However, due to the tragic death of Rabbi Morris Adler the conference was cancelled. Because **so** much planning and work went into this conference it is only proper that these minutes contain some of the activities that would have transpired. A session entitled "The Dramatic Aspects of Singing" was to be conducted by the director of productions at Wayne State University. On Monday evening, March 14th, those present would have been treated to a world premiere performance of a new opera by Julius Chajes entitled "Out of the Desert". On Tuesday the director of music of the Archdiocese of Detroit, Rev. Robert Ryan was to give a paper on "The Cantor in the Catholic Service — Past and Present". The closing session of the conference was to be devoted to synagogue wedding music. The program would no doubt have been a truly enlightening event for those who would have been present, and it was sad that circumstances necessitated a cancellation.

The Tri-State Region is in the midst of planning for the coming year at which time we hope that we can be of service to our members and to the national organization.

Respectfully submitted,

Hazzan Reuven Frankel, Chairman

METROPOLITAN REGIONAL BRANCH

I am pleased to submit this report to the general membership of the Cantors Assembly.

As this report is being written the Metropolitan Region has had four meetings this year. One more is now being planned prior to the Convention. The tone of the meetings has been that of continuing hazzanic education.

The guest speaker at the first meeting was the revered Israel Alter who spoke on the modes and various possibilities of diversity within them.

The second meeting featured colleague Harry Brockman who presented an enlightening and most practical session on congregational singing.

The third meeting of the Region was a session **devoted** solely to business.

Finally a half day conference was held in Long Beach, New York. Two papers were delivered, one by Max Wohlberg on Improvisation and the second by Charles Davidson on New Horizons in Jewish Music. Luncheon was served. We were fortunate as well to have had with us Hazzan Samuel Rosenbaum who spoke during the luncheon. This was one of the most stimulating and enlightening meetings that the Metropolitan Region has had in its history, and augurs well for the future of our region.

The Regional Ensemble under the direction of Richard Neumann continues to be a uniting force within the region and a positive source of public relations as well for the cantorate. To date they have given six concerts.

Respectfully submitted,

Hazzan Solomon Mendelson, Chairman

NEW JERSEY REGIONAL BRANCH

The New Jersey Region, completing four short years of existence has continued to progress. Regular meetings are held monthly. We have established an active liaison with the New **Jersey** Region of the United Synagogue and have a co-operating relationship with the Rabbinical Assembly of the region. Our Educational Committee has arranged for periodic lectures and workshops to be presented at our meetings. The first of these workshops was on the current trend of Wedding Music which was well presented and equally well received. Through our Welfare Committee we arranged for the financial aid of a needy colleague in Israel.

Our most active Concert and Music Committee reports an increase in **our music** library from which our members are invited to draw for their individual needs or for that of their congregations. They have arranged for three concerts for our Choral Group to perform to take place in Morristown, Union and Rumson, New Jersey. Our Choral Group under the direction of Hazzan Leopold Edelstein has established an excellent reputation in its endeavors and is a credit to the Assembly. Later this month our Regional Ensemble is giving a concert at Oheb Shalom in South Orange, New Jersey for the benefit of the newly established Solomon Schechter Day School.

An excellent social rapport exists in our region. We have had several social evenings in our various homes throughout the state. Approximately two thirds of our membership are active and we are unceasingly urging those delinquent truants to become active. We welcome all who wish to join us.

We are proud of our accomplishments in the past and with the newly elected regional officers we are looking to continued progress.

Respectfully submitted,
Hazzan Sidney Scharff, Chairman

NORTHERN NEW YORK REGIONAL BRANCH

The highlight of this past year for the Northern New York Region was a Cantorial Concert entitled "The Rebirth of Jewish Music". This was given on Monday evening, March 28th. at 8:30 p.m. at Temple Beth David — Ner Israel, Buffalo, N. Y. through the joint efforts of the Council of Conservative Synagogues of **Buffalo** and the following Hazzanim:

Gerald DeBruin, Temple Beth El
Alan Edwards, Temple Sinai
Charles Gudovitz, Temple Emanu-El
Israel Zimmerman, Temple Beth David -
Ner Israel.

I might add that as of the writing of this report \$500. was received to aid the Cantors Assembly Scholarship Fund.

I do, however, pledge to the Assembly that our Region will do its part in fulfilling its obligation to the Cantors Institute, and, in view of the spirit which now permeates our members, I foresee no difficulties.

It is our hope, our prayer, and our conviction that this great convention will achieve new heights of accomplishments for our sacred profession.

Respectfully submitted,
Hazzan Alan Edwards, Chairman

NEW ENGLAND REGIONAL BRANCH

This year saw interesting activity on the part of the New England Region of the Cantors Assembly. Six or seven cantors in this area became members of the Assembly and now the region boasts approximately 40 members. Our social-cultural programs have always been enlightening to our membership.

A first in the history of this region was the gala concert of 12 cantors and their congregations in an all out effort to raise funds toward scholarships for students pursuing studies at the Cantors Institute. Our sincere thanks goes to the leaders of this endeavor, Cantor Gabriel Hochberg and Cantor Gregor Shelkan for making this concert a memorable one. Participating in this event along with myself, were the following cantors to whom we are deeply indebted: Cantors Morton Shanok, H. Leon Masovetsky, Charles Lew, Israel Sack, Charles Freedland, Ivan E. Perlman, Leon Gold, Simon Kandler, Manuel Zymelman. This function raised thus far over \$6,000.

The Region is gearing its efforts to another major event. This is the scheduled concert of Cantor Michael Hammerman and his brothers for April 24, **1966**. Advanced response leads us to hope that this concert will be a huge success.

These activities have enhanced the prestige of cantors in New England. They have aided greatly the treasury of our scholarship fund. It is anticipated that the New England region will raise approximately \$9,000. this year in both events.

Next year, the region plans to place more emphasis on musical and religious growth and future meetings will take on a more extensive approach to scholarship in hazzanut.

All in all, it has been a good year and we hope for a more effective year to come.

Respectfully submitted,
Hazzan Irving Kischel, Chairman

CHICAGO REGIONAL BRANCH

Throughout the season we have had our regular monthly meetings in addition to special sessions to publicize and plan our Regional Concert.

Our activities dealt largely with preparations for our fund-raising concert, but also there were stimulating discussions, musical programs, and also sociality.

Most of our sessions were held at the Belden-Stratford Hotel. We also met several times at the homes of our colleagues who were most hospitable and gracious.

The proceeds from this concert — a check in the amount of **\$5,000** — will be presented at the annual convention of the Cantors Assembly of America.

Plans for a combined seminar of the Chicago Region and Tri-State Region scheduled to be held in Detroit

had to be cancelled at the last moment because of the tragic death of Rabbi Morris Adler of Shaarey Zedek Congregation where our colleague Hazzan Reuven Frankel, Chairman of the Tri-State Region, was to have been our host. It is the hope of all that this conference will take place in the near future.

Three hazzanim were accepted for membership from the Chicago Region, one colleague had his membership re-instated, and several more applications are being processed.

Respectfully submitted,

Emanuel Abrams, Chairman

CANADIAN REGIONAL BRANCH

Considering the still prevailing conditions of Montreal Jewish community life, and the punishing winter which incapacitated four of our colleagues for the better part of this season it is with a great measure of gladness that I can report that we have made encouraging progress in solidifying Montreal as a sound and reliable branch of the Assembly. I believe that the attention, interest and the sympathetic understanding of our local problems shown to us by the executive of the Cantors Assembly has helped us in great measure to encourage and activate us as a region. Presently we are in the working stages of a fund raising concert under the joint auspices of the Branch and the local Council of Hazzanim. This concert will feature Hazzan Arthur Koret as guest soloist, representing the Assembly, a number of local hazzanim and a local all male choir. I believe that the ground work of this year will bear its fruit in the years to come.

On behalf of the region. I express our hope and wish for the continued success of the Assembly and for its great annual event, the forthcoming convention.

Respectfully submitted,

Hazzan Mendel Fogel.

WEST COAST REGIONAL BRANCH

During the past year we have had the following activities:

1. Three fund-raising concerts for the Cantors Assembly held at Temple Sinai, Westwood — Temple Beth Shalom, Las Vegas, Nevada and at my own Temple Beth Shalom in Long Beach, California.

2. Our Second Annual Mid-Winter Conference co-sponsored with the cooperation of Erwin Jospe, Dean of the School of Fine Arts of the University of Judaism, the West Coast Branch of the Jewish Theological Seminary. A program of this conference is herewith submitted by request of many colleagues who felt it noteworthy of publication. We also gave a concert during the Mid-Winter conference which was held at the University of Judaism, and at which time it was our privilege to present the Max Helfman Memorial Library of Music to the University of Judaism.

3. During the year a social gathering was held at our home for the region.

4. This past year we have reinstituted the Cantors Collegium as part of our regular monthly meetings.

5. Various committees have been formed such as the committee on "The Standard of Public Performance", "Fund-Raising Concert for Jewish Music Month — 1967", representation to National Women's League, Federation of Men's Clubs and the United Synagogue Executive Committee has been established.

I believe that the above accomplishments speak for themselves in view of the fact that the active membership of our region is comparatively small.

At this time I must express my sincerest gratitude to Hazzan Gerald Hanig, our Vice-Chairman, our executive committee and all our members who have given of their time and talent.

Our future plans also include a publication of original compositions by the late Hazzan Abraham Kantor, who was much beloved by many of our hazzanim in the East as well as our own West Coast Region. Also, with the cooperation of Rabbi Edward Tenenbaum, Executive Director, Pacific Southwest Region of the United Synagogue of America, we are in the process of activating and acquainting our congregations of the availability of the services of the Joint Placement Commission.

It is my sincere hope that with God's help this coming year we will be blessed with the wisdom of whole-hearted cooperation with one another in our region and on a national basis, so that our labors will benefit hazzanut as well as our own individual congregations.

Respectfully submitted.

Hazzan David J. Kane, Chairman

REPORT OF THE EXECUTIVE VICE PRES.

HAZZAN SAMUEL ROSENBAUM

Mr. President, Officers, distinguished ladies of distinguished Colleagues, and Friends:

This marks for me the 7th time that I have had the particular privilege and pleasure to report to you on the activities of the Cantors Assembly over the year that has gone by. We meet in a particularly good atmosphere. It has been a good year. In many ways a year of fulfillment. A year of achievement; a year of progress.

Since there is never perfection in life, the year has not been a perfect one. But at least we have not been confronted by any single great new emergency. The problems which confront us this year are to a great extent the problems which have been with us for a long time. And if one is optimistically inclined, as I believe all people of true religious faith must be, then we must admit that even the long standing irritations have at last begun to diminish — or maybe the truth is that we have grown more accustomed to them.

The time I have with you each year is very precious to me. I know from experience that I learn a great deal from this face to face contact with the membership each year. You have been kind enough to indicate in the past that you, too, have been rewarded to a lesser or greater degree. It is therefore no light matter for me to choose how I shall spend the hour I have with you. I am very pleased that there is no pressing emergency and that my report on the specific activities of the past 12 months is a very good and positive one. I hope, therefore, to have the time to think together with you about *ruchniyut* than about *gashmiyut*.

But first to the physical, practical and easy things.

At long last I am glad to be able to report to you that the Cantors Assembly now occupies two suites of offices in a large apartment building immediately adjacent to the Seminary. This building has been purchased by the Seminary to be used eventually as the site of badly needed additional facilities. Some time in the future this building will be torn down and new buildings erected. During the period of destruction and construction we will be required to move to some temporary quarters, but so will more than a dozen other offices of the Seminary family which share the building with us. I foresee no real problem. We understand that adequate quarters will be provided for the Cantors Assembly when the new buildings have been erected. How long we will remain where we are depends on how soon the Seminary can raise the additional funds required for the job. Estimates of this period vary from one year to five years. In the meantime we are enjoying the experience of the rare luxury.

The year that has just gone by has seen the completion of more than twelve months of united activities with the Seminary and the United Synagogue in the field of placement. I am delighted, more than I can say, to report to you that our association with these two members of the Conservative family has not been marred by a single incident or even by a moment of disharmony or strife. Better yet, we have worked so well together, we have gotten to know each other so much better, that every aspect of our activity has benefited from the blossoming of these relationships. We have benefited tangibly and intangibly in such diverse areas as fund raising, the Ephros Case, the Cantors Institute, the Seminary itself and even with some of the arrangements for our convention. A number of these benefits can be measured in actual terms and some only in the promise they give for even better things to come.

The United Synagogue has on several occasions voiced its gratitude to the Joint Placement Commission for its work over these past months. We, for our part, have had every reason to agree with their evaluation.

Now I know that there have been this year a certain number of disappointments in individual placement problems. Placement is the most sensitive of all the areas of activity of our Assembly. It is the most intangible, the most unpredictable, the most dependent upon chance and good fortune, and therefore, the most

susceptible to human miscalculation and error. I dare say that an accurate accounting of time and money spent by the Assembly would show that placement is responsible for the consumption of these two irreplaceable commodities in a proportion way above that of any other single activity. Each year of placement work brings us new experiences, new insights. That we have a dedicated chairman in Morris Schorr no one need reiterate; I hope that we don't take him for granted. But so long as we are involved in this so-human operation there will be frustration and disappointment. It is as my grandmother used to say "*AZ Got vet geben yohren, vellen kein tzorrur nit fellen.*"

A great deal of my time, and since it involved travel, I must confess that it was at the expense of my family, has been taken this year in negotiation with congregations in matters of the retirement of our colleagues. There was also this year the sad task of negotiating the settlement between a congregation and the widow of a dearly beloved colleague.

I wish that I could have the power to face, literally face, every member of our Assembly and make him understand the urgency and the primacy of a retirement program. There is hardly a trade, hardly a craft, hardly a profession today that does not provide some kind of retirement benefits. It is not a new concept or a strange one. It is a benefit which we all derive from the struggles of the labor movement over the past decades. And yet there are colleagues among us who feel that they can afford to wait, or **who feel** that their emphasis should be on obtaining larger annual salary, or who just don't have the foresight which today's living requires of us.

I venture to say that there is not a single colleague who serves a congregation so **poor, so unconcerned, so heartless, so unaware** of current practices that between Mrs. Helfgott, myself, **and other officers**, a congregation **could not be convinced to begin some kind of retirement program**; if only the **hazzan himself** understood that in matters of self-preservation, and a must.

The same should be said for **a major medical program**. Year after year we see disease take its toll of our membership, as indeed it takes **its toll of every** grouping in society. You know as well as I do that today you are either ill for a day or two, **or involved** in a major illness. It is the point to which we have been brought by medical science.

The major illnesses today are **diseases of the heart** and cancer. A three week stay in a hospital recuperating from a coronary costs, for the hospital care alone, anywhere from \$1,200 to \$3,000 depending on the city in which the hospital is located. Doctors' fees can run anywhere up to \$1,000 depending upon the urgency of his service and the nature of the technical requirements needed.

The ravages, both personally and financially, of cancer are known to you. YOU should know that we have had claims upon our major medical plan in cancer cases of \$8,000 to \$9,000 a year for a single case. Is there anyone who can afford to risk his own

future security and that of his wife and children by failing to enlist in the plan?

I tell you without fear of contradiction, because I have investigated, that it is virtually impossible to obtain anywhere, on an individual basis, a cheaper rate than what our plan charges. Yes, there are other groups insured by the same company who have somewhat smaller premiums. Premiums are based on the financial experience of the company. It has been the good fortune of the rabbis' plan, for instance, that their average is lower than the average age of our plan.

Their annual claims for the past few years have been smaller in proportion to our annual claims. As a result their rate is somewhat lower.

There is no point in arguing the justice of this. The insurance company is concerned only with the statistics. As cantors we are not eligible to apply in any other group of such large numbers. If you would prefer to be insured by any other plan, then go ahead and do that; just so long as you and your family are protected.

I appeal especially to the younger men in our Assembly. It is wrong to think that illness attacks only the elderly, or that a young person can afford to wait until he builds up his resources before he gives his family the protection they need. I am sure you know that cancer and leukemia are even more devastating in the young than they are in the aged. Twenty year olds have heart attacks, too. Speaking selfishly, the participation of younger men in the plan will benefit not only themselves but all the other participants in the plan, since every young man reduces the age level of our plan by just that much more.

Probably the question asked most often of me during the past few years is: "What is happening with our Social Security case?" I am sure that this question concerns all of you here as well today. I would like to give as complete an answer as I possibly can, without taking too much time, because I believe that the time at my disposal can be better spent in discussing something else.

However, here's where it stands now.

You will remember that shortly before our last convention we were informed by the government that we had lost our last appeal before the Social Security administration. I reported to you at that time that it was the feeling of our attorney, the feeling of our officers and executive council, that we must pursue this case to its last battle-ground. It was the decision of this convention that we move ahead and take the government to court and prove in court that cantors have the right to be considered ministers; to be treated as ministers and to benefit from whatever protection and special privileges the law gives to all ministers. We instructed our attorney to prepare a new brief to be presented before a judge of the Federal Court who would then consider the matter all over again.

Preparation of this brief was a long affair and a costly one. Our attorney engaged a number of ad-

ditional legal personnel to research constitutional law and cases having to do with religious functionaries and religious corporations.

During the summer we received indications from the Rabbinical Assembly that they were interested in discussing with us the nature of our problem and the possibility of winning for us the privileges we sought without going to court. We met with the officers of the Rabbinical Assembly and emerged with what seemed to us at the time a better understanding and a better relationship. However, as the summer weeks went by, no practical results of that conversation and of that meeting developed.

Towards the end of the summer, immediately before Rosh Hashana, Saul and I decided that we owed it to ourselves and to those we represented to make one final, desperate appeal to Dr. Louis Finkelstein. To ask him to intervene in this case in our behalf, to indicate to him the dangers which we foresaw in the event that we should lose the case.

Dr. Finkelstein, after some consideration, turned the matter over to Dr. Simon Greenberg and to Rabbi David Kogen. I am rather pleased to say that a number of rather fruitful exchanges between these two gentlemen and our officers, particularly Saul and myself, took place over the next few months. We seem to have convinced both of these gentlemen that it was as important to them as it is to us that we should receive the support to which we are entitled from our mother institution.

In the course of our many discussions, we learned that these men and the organizations they represented had problems too. Some of their constituents were in favor of helping us, others were suspicious and were not in favor of helping us.

However. I am very pleased to say that we feel that both Rabbi Kogen and Dr. Greenberg are completely convinced of the rectitude of our cause and will, to the limit of their abilities, and, (unfortunately, there are limits to which even these men can go,) they will, to the limits of their ability, do everything they can do to help us.

This is where we stand now.

We have advised our attorney not to press the case in court for a little while longer. Rabbi Kogen has undertaken to pursue several new approaches. Actually these are not new approaches, these are approaches which we all suggested to the Seminary over the years, but then we were speaking to unhearing ears. Today, at least, they are listening.

Rabbi Kogen has been in touch with his equal partner in the Reform movement and with one or two representatives in the Orthodox movement. Whatever has caused it, there seems to be a genuine feeling at this point among the three institutions that they had blundered in failing to support our case before the government. They are now convinced that they will have to do something to protect the cantors in the field.

We seem to be making a good deal more headway with the Reform group than we are with the Orthodox. Basically this has nothing to do with us cantors. It has to do with the fact that, as you know, Orthodoxy is even more violently opposed to Conservatism than it is to the Reform movement. As a result all undertakings which involve cooperation between all three Jewish groups suffer. The Reform and the Conservative sooner or later manage, if not to get together, at least to sit down and talk to each other. The Orthodox remain aloof.

At any rate there have been conversations and there are records of these conversations between all three groups.

The first approach is to explore an exemption which was granted during World War II to Lutheran teachers of religion. I don't know whether you know it, but it came to my attention that during the war the Lutheran Day Schools of the Missouri Synod of the Lutheran Church appealed to Selective Service that they exempt from military service those full time teachers of religion who function in their parochial schools. The exemption was granted and continues to be granted even today.

Rabbi Kogen has had an exchange of letters between the man responsible for this policy in St. Louis, Missouri and armed with this information has made arrangements to meet with the New York Area Chief of Selective Service together with at least a representative of the Reform movement.

One of the motives behind this sudden cooperation is the fact that the Seminary is concerned about what would happen in the event that the war in Viet Nam should escalate at an even faster pace than is now doing. They are seriously, and, I believe, realistically concerned that synagogues might become denuded of their young, full-time teaching and cantor personnel. So it is the intention of the Seminary to plan its campaign in this direction, that is toward Selective Service, to include not only hazzanim but full time educators and teachers as well. Actually this need to protect the other *klei-kodesh* in the synagogue is behind some of the opposition to helping cantors on their own. Even though we are hurt by this move, we should deal with it realistically and understand that there are other problems before the Seminary which involve other personnel as well as cantors.

A second approach is one which is a particular favorite of Dr. Finkelstein, and that is to approach the government through the Congress to amend all the laws having to do with religious personnel: to change its language. In spite of the great spirit of liberalism which has swept this country for the past 30 or 40 years, all laws having to do with religious affairs have been couched in the language of the Protestant church. So as you know, the law refers to clergyman as "ministers of the Gospel." This in affect disenfranchises rabbis, priests, elders and lay-preachers of the various churches who are actually and legally not "ministers of the Gospel."

It is the feeling of Dr. Finkelstein that the law should spell out the variations of "minister of the

Gospel." That is to say rabbi, cantor, priest, elder, preacher, and so on.

The problem is not with the Jewish understanding of the role of the cantor but the problem is that we are being forced by the language of the law to conform to a mold which is not realistic in terms of Jewish experience. And the rabbis refuse to re-arrange our image to such a degree that it will fit that mold. They feel that it is more correct, and they would have no objection, for the mold to be changed. And that is what we would try to accomplish by this move.

I have, of course, compressed eight or nine months of conversations, **and discussions** for the sake of time. I give you my honest feeling that at this moment I am convinced of the sincerity of the people who are trying to help us. I think that ever since we have joined in the agreement with the United Synagogue there has been a great thawing, a great increase in understanding which has resulted in improved relationships all along the line. This is one of the benefits which we are reaping from that agreement.

It also, of course, has not hurt our case that we have shown a great upsurge in raising funds in behalf of students of the Cantors Institute. However, **let us not be deceived. We are not raising funds in the same manner in which we did many years ago. We** are not raising funds under **hindrances and under sabotage** from others in the community. **And we** are not disbursing the money we raise as we did in the past. I will pass over the opportunity to discuss this important phase of our activity with you. A little later on you will hear both from our President and from Moses Silverman, the chairman of our Development Committee of our success in this field, of what we hope to do with the money we have **raised and will** continue to raise, and what specifically has been done to help the Cantors Institute and the **students of the Cantors Institute**.

At least this is where we stand **at** the present time. In discussing this matter with **our attorney he**, too, agrees that it is worth while to **delay somewhat longer** the prosecution of our case against the government.

While our negotiations were going on with the Seminary, one of our colleagues **was** involved in a case with the government, which although it was fought on a different issue than Social Security, was **nevertheless**, fought on an issue **which parallels this problem**. Abe Salkoff was taken into **courts by the government** on the question of his parsonage allowance. **Just** as we did with the Social Security administration he discussed and fought the case through the Treasury Department

Finally the Treasury Department brought him to court. However, here for once, a cantor achieved, or at least seems to be on the verge of achieving success. Thanks to a magnificent presentation by Rabbi Israel Goldman, Abe Salkoff's rabbi, in Abe Salkoff's defense, and thanks to the cooperation of the Seminary and the Rabbinical Assembly, we **seem to have made a very good case in court**.

If, as we believe, we have made a very strong case in this tax matter, it will be of immense help to us, both in the case on the Social Security matter and in general. We look forward very anxiously to learn the outcome of the case.

As I have said, this has been a good year and there are many happy things to report to you. Our publications, our fund raising, our regional activity, all of these deserve elucidation and explanation. With your permission and with the consent of our President, I shall leave most of these items to him to report to you later in the convention.

Because this has been a good year and because we are entering upon the 20th year of our activity and the 20th year as you know, according to the time table of Rabbi Judah, is the time of the beginning of the second of the three great ages of man: The age of productivity and creativity, and relieved as we are, for the moment, of a pressing emergency it is entirely fitting that we should stop and make an examination of where we stand at this moment in relationship to the future, in relationship to our past, and in relationship to the service which our sacred calling demands that we extend to those who elect us their *Schlichei Tzibbur*. I should like to do this not so much from the viewpoint of the Cantors Assembly as an organization, but rather from the viewpoint of the individual hazzan.

There are two schools of thought on what makes an organization great. One school holds that the lines of strength flow from the central organization out to the constituent members. They believe that a strong central organization, well-organized, well-financed, can give power, stature, dignity and importance to its members. There is the other school of thought which holds that the lines of strength flow from the member to the central organization. The people who hold this latter view, and I am among them, feel that a strong Assembly cannot be created at 3080 Broadway. It can only be built, as a strong, confident, active, and competent member gives of his strength to the national body. And it should be made clear that a member strengthens the Assembly not only in Assembly activity but much more concretely and substantially by his day-to-day activity in his own congregation and in his own community.

The hazzan who is a failure, or at best who is only so-so in his own congregation, a hazzan who does not exercise the full influence of his position in his own community, cannot in any real sense add to the stature of hazzanut, no matter how active he is in his professional organization. Even the best equipped and best endowed national organization, with unlimited resources at its command, cannot create out of whole cloth a professional image which will have the ring of authenticity if the individual professional in the field does not match that image.

So this year instead of talking about the Assembly, I want to talk about you, about me. I want to see how it goes with hazzanut by seeing how it goes with the individual hazzan.

You are all my colleagues. You will serve great and small congregations. You will meet the people who are your congregants day in and day out. You all have eyes to see and ears to hear. You must know and agree that the hazzan of tomorrow, if not the hazzan of this very day, is not the same hazzan who functioned in the European synagogue for two-three hundred years and in the American synagogue through the beginning of the second World War.

We bear the same relationships to those old hazzanim, and I call them that only as a convenience for the moment, as an ox-cart has to an automobile. They are related because they are both means of transportation.

I wish I had the time to adequately document the brief statements which I am making in the support of my contention that we are dealing with an entirely new type of functionary. But I imagine that most of you know, as well as I do, the nature of the so-called old hazzan. He was the popular sounding-board of the Jews' *neshomo*. For the Jews he expressed their longing for salvation. He sang of the gaiety of their festivals, the sadness of the ghetto. He voiced their despair and their eternal hope. For the less pious, for the *folks-nzentch* the hazzan was the one, who, in the darkness of the ghetto, introduced the Jew to the only art form he was to know at close range — music and song.

For these Jews the hazzan was not only *Shaliach Tzibbur*, but his opera, his symphony, his theater, and his concert hall. He was the answer to the longing of the Jew for artistic expression.

But it was also this hazzan who allowed music and song to become ends in themselves, instead of merely tools with which he was to help elevate the spirit of the Jew to a high pitch of religious fervor. It was this old hazzan who changed the emphasis, the focus in prayer, from the word to the sound; from the thought to the tune. All too easily he allowed tefillah to become the servant of the voice.

The admonition and the requirement that a *shaliach tzibbur* should hold the word as his chief concern gave way to the requirements of *bel canto*.

With it grew also the cynical disregard of the liturgy. Texts were expanded, repented, broken into meaningless fragments, robbed of their organic unity to become simply vocal syllables in the interest of a melody or a rhythm. The masses thirsted for music. The hazzan knew it and he was happy to oblige.

The rabbinate, and for a good part, the educated laity, looked with great questioning upon what seemed to them the desecration of prayer. The rabbis, from a selfish viewpoint, looked upon the growing popularity and influence of the hazzan as a threat. It was unfortunate, therefore, for the hazzan that the rabbinical campaign against the growing importance of the hazzan could be clothed in the guise of a religious crusade in behalf of the purity of the liturgy and the sincerity and sanctity of prayer.

Our troubles, **my** friends, go back that deep and that far, to the old hazzan. Now I am confining myself only, in this talk, to the historic and sociologic aspects of the problem, because that is my concern here at this particular time. I need not take your time to list the musical and artistic achievements of the old hazzan. These are considerable, valuable and meaningful. They constitute an important aspect of our hazzanic heritage. But I shall leave a similarly factual and unemotional analysis of its true merits to another time and to, I hope, a more competent musicologist.

The old hazzan served in a time of faith. If not everyone believed then at least a great majority of his community held fast to their God, to their law and to their people, Israel.

There were of course those who broke one or another of the *chut meshulosh* which bound them to their Jewishness. So we had the *apikores* who searched for God and in his frustration disclaimed Him. He even may have withdrawn himself from the circle of those who obeyed the law, but never out of ignorance of the law. Most important he held fast, almost to the end, to his people Israel. Even those who thought that salvation for the masses must come before Jewish salvation, even they pursued their socialism and their Marxism as Jews.

Contrary to a popular myth held by most Jews today our grandfathers were not all gaonim nor even all *tzaddikim*. But learning and piety were the ideals of the day if not the norm. They were the air they breathed and the food they ate. Those that had neither piety nor learning knew at least to be ashamed.

Above all from the purely selfish view of the hazzan, everyone prayed, even the *apikords*. Peretz did not invent the famous closing line of his short story, *az davenin muz* men. He heard it all around him and probably felt the same way about it himself.

So much for the old hazzan and so much for the atmosphere of the community in which he **served**.

What of us now and what of our community?

These are hardly times of faith and spiritual uplift. On the contrary the ideals of the **past have been** completely over-thrown. We are surrounded instead by tokens of spiritual and moral decay. The generation which, in its time has solved the mysteries of the infinitely small and the infinitely great, the generation that has torn the secrets of star and atom from the universe, this same generation cannot master the enigma of its own being. With electronic witch-craft at our disposal which can report the sound of a leaf falling on Mars, with radio, television and Tel-star to command, we cannot yet tune in on **the** small voice which Elijah heard on Mount Carmel midst thunder and lightning so long ago.

Enmeshed in a trap of transistor and wire Man wallows in nothingness and shivers in his rootlessness intent upon the destruction of himself and of God. Every day our friends, the Christian theologians announce that God is dead. Many Jews, a bit more discreetly, but still uncertain, pray, on occasion, in a sort of antiseptic, sterile God-less fashion, to Whom It May Concern.

So much for God. How does Torah fare? You know the answer to that as well as I do. And as for the

people Israel, I am afraid that this is the first of the three chords that are cut. So long as our generation permits itself the luxury of allowing its college students to leave for the campus equipped, at best, with a kindergarten level of Jewish education, so long as the synagogue makes no spiritual impact on the lives of their parent, so long will we continue to build statistics for the thesis that the Jew is disappearing in America.

The world of Judaism seems to grow colder and gloomier. We look for some encouraging signs, for a token, for a promise of better things to come, and it is a long and almost fruitless look.

There are however synagogues, more numerous, bigger, more beautiful, more heavily endowed, better staffed, better managed than ever before in our history. If the layman is impotent then what of the rabbi.

The rabbi is acknowledged as the strongest, single professional in America today. He ranks above the hazzan, above the educator, above the social worker, even above the fund raiser. The great American synagogue is his creation. Surely he must have some answers.

But he has few answers. In a searching and depressing article, this winter, Rabbi Arthur Hertzberg catalogues the failures of the American rabbinate. With a candor that is as painful as it is honest, **he records the passing from** the scene of the virtuoso rabbi.

It is not necessary for me to go into **the details of** Hertzberg's critical analysis of the failure of **the** American rabbi to find a meaningful place **for himself** in American Jewish religious life. Suffice it to say **that** it is Rabbi Hertzberg's opinion that the average rabbi influences the members of his congregation in religious, moral and ethical matters very little. Instead of concentrating on his synagogue the rabbis over **the last** 30-40 years tried in turn politics, Zionism, **labor, civil** rights as extra-curricular activities in **which they hoped** to carve out a name for themselves. One by **one these** activities have disappeared from **the scene**. **The rabbi** is left with a congregation that boasts **members, many** of whom are the intellectual and educational superiors of the rabbi himself. In the myriad of duties **in which** he is involved, he is no longer the student, **the teacher** and finds himself speaking a language **that is not** understood and not accepted by those **who listen**.

I am sure that there is no one here **who feels** impelled to rise to contradict Hertzberg. **His article is** devastating but basically true. But **I hope that no** one here takes any comfort **in it**. **The failure of the** rabbi is more than the failure of **an individual** or of 3 professional. That failure if it **continues will** carry down with it the entire American- synagogue.

We have come to the end of an era. In turn the virtuoso hazzan, the virtuoso rabbi **have** declined and while there are some who will mourn, I look upon it as good. Perhaps now we can turn our attention to building a virtuoso community and a virtuoso synagogue. If the past proves anything at all, it proves the synagogue is not a one man operation. Whether the cantorate was in the ascendancy or whether it was the rabbinate, it was the synagogue that reaped the harvest of neglect of its rightful purpose.

Now is the time to try another approach. It is time to try to work together, to build here in this golden

land the kind of Jewish life, which we will be proud to have recorded on that blank page of Jewish history of which Solomon Schechter spoke so long ago and toward which he looked **with so much** hope.

This then is the major task which must fill our approaching age of activity and productivity.

Our efforts must be directed towards bringing together all who are sincerely interested in the synagogue to try once and for all a genuine team approach with which to meet the needs of our people; Needs which grow daily more tragic and desperate.

I would not presume to advise others on what areas of effort they should pursue. In the time I have left I would rather lay before you briefly my thoughts on what we hazzanim can contribute to that effort.

It seems to me that there are four distinct areas in which we shall have to operate in the future. These are the areas of prayer, music, culture and youth. And I should like to spend a little time on each of these areas. But there is something that must come to us as individuals before we can begin to tackle any of these areas.

During the course of the year I receive a great many letters, I talk to a great many people, and hear, unfortunately, a great, great many problems. We are talking among ourselves now and if we cannot be honest with each other now, then all of this great convention excitement and activity is meaningless. I hope you will forgive me. It is as painful to me as it may be to you. I am particularly pleased that we have among us many wives. I think that they too should hear what I have to say and think about it and give it some long and honest thought. For the cantorate as it is practiced today, and as it will be practiced tomorrow, is a profession that demands the understanding the encouragement and the cooperation of a thoughtful and intelligent wife.

The cantorate is such a giving profession, is such a self-exposing profession, is such a draining profession that a man can only cope with it if he is encouraged and re-inforced by a helpmate who understands his tiredness, who understands his dismay, and who can properly evaluate his success as well.

Before we can go into the questions of the areas of service I wish we could make sure that each and every cantor could pass an examination, not in music, not in hazzanut, and not in harmony, but in emotional maturity.

99% of all of the problems that come to me, come not because of a lack of technical ability but because many of our men simply cannot relate themselves to other people, simply fail to deal realistically with life and with the synagogue as it is. Many of our men live a life that has its center in the past instead of in the present or even in the future. Many of our men prefer to think of things as they think they were in the good old days, rather than as they really were, or better still, rather than how they should be in the future.

I would ask you to examine yourself, be your own analyst as it were, as I list for you some of the criteria of emotional maturity which I find many times lacking in our colleagues. And this lack shows itself in problem, after problem, after problem.

One — Have you the ability to deal constructively with reality? How familiar has become to me the pathetic bravado of a colleague who claims that everybody in the congregation loves him, except of course the rabbi and the president. How often do I hear a colleague who is unsuccessful in one or another area of his work, tell me that it is because the Hebrew school is poor, or the choir director is not sympathetic, or the baalebatim are vulgar. He may, of course, be right. But sad to say it is my experience that most of the time it is only an excuse, an excuse for some short-coming in himself which he dare not, cannot face.

It is not necessary to accept as final the facts of reality. But one must be able to deal constructively and honestly with it. Merely to mourn is not enough. Certainly by now hazzanim should understand the role, the power, the prestige, of the rabbi as well as the relationship of the rabbi to the hazzan. And yet you would be surprised how many men fail to understand that simple fact of congregational life.

I hear over and over again of the poor quality of Hebrew education in our synagogue schools. Many of our children cannot even read. For the average school this is probably so. Educators and sincere Jews have been for 40 years trying to solve that problem. In some schools we are more successful; in some schools we are less successful. But is it not time that the cantor understood that it is his problem to deal with practically more or less illiterate children. Wouldn't you think that such cantors would have demanded of the Cantors Assembly that we set up some kind of program for working out new techniques for dealing with these children. But no, there has been no such request from our membership. Rather there is the pathetic and true lament all the time, "How can I succeed, my children don't know enough!"

The second criterion — Have you the capacity to adapt to change? How many of us accept and deal with the illiteracy of our congregation? How many of us can agree to a change in style, or concept, or technique from that which we once pursued in order to better serve the needs of this congregation? How many of us understand that we are changing human beings living in a changing world and that the only constant factor in our lives is change.

The third criterion — Do you have the capacity to find more satisfaction in giving than in taking? It is strange that this criterion should be proposed by psychologists and psychiatrists. It sounds so much like a religious precept. I think that this is only more testimony to the soundness of both disciplines. Science has determined that it is the nature of a healthy human being to be more giving than receiving. It is the unhealthy one who is always grasping. Hazzanut must become for you, if it is not already, a profession, a calling of service. We are concerned about the word minister. We are fighting a twelve-year battle to win for ourselves that title. It cannot be won in a court, even if the judge does award us the decision. It cannot be put on like a clergy sign on a car. The dictionary defines minister as one who serves, one who ministers. Only one who ministers, one who serves can ever become a minister.

The fourth criterion — Have you the capacity to relate to other people in a consistent manner with

mutual satisfaction and helpfulness? Can you work and live with other human beings without constant conflict and tension?

These are some of the tests for mental maturity which I rank more than ever as the prime requisites of the hazzan of the future. Without these all his other skills are meaningless.

The areas of our major concern are first: prayer. We will have to deal realistically with the shortcomings and the needs of the people who call us their *shlichei tzibbur*. What is needed here is not so much a new Siddur as new techniques with which to explore the riches of the Siddur we now have. Once and for all the questions of time and its use will have to be faced honestly and realistically.

The music of prayer will of necessity undergo some major transformations. We have already made some progress in this area but much remains to be done.

The chanting of the hazzan must be re-thought. We are still, many of us, chanting recitatives that were created by and for hazzanim whose chief concern was music and not liturgy. We will need to re-orient our thinking and return to the great truth that a successful service is one in which the worshipper feels that he has been in the presence of holiness and not one in which the worshipper feels that he has been at a concert.

This does not mean the death of musical and vocal artistry. On the contrary it will require greater sensitivity, greater perception to satisfy the musically sophisticated ear of the worshippers, with the special, beautiful, sacred sounds he can hear only in the synagogue and nowhere else.

There must be greater participation by the congregation in whatever language and form is appropriate to them. Great care will have to be exercised to see to it that the service does not degenerate into the monotonous succession of insipid tunes which now is the hallmark of most Sephardic services, where congregational participation is universal. Here is where the high standards of the hazzan must come into play and where his authority must be maintained and strengthened and where his artistry can make a real contribution.

Again we are touching only highlights of what I have in mind. So we proceed to the third area of service and perhaps this one is a new thought for many of our colleagues.

There is no question in my mind but that the synagogue must become, where it is not already, the cultural as well as religious center of the community. For whatever the reasons the Jewish Center movement has failed to achieve that centrality. The synagogue must fill that void because the synagogue is the only institution with the history, the staff and the commitment to things specifically Jewish. And here it seems to me, is the area to whose stewardship the hazzan is ideally suited.

No, I do not believe that the synagogue should replace or subvert the concert hall, the art gallery or the theater. But it should not expect those cultural institutions that serve the entire general community to be especially concerned with and dedicated to the

presentation, the continuity and dissemination of art and music that is genuinely Jewish.

I believe that the synagogue must become the cultural showcase for such efforts. It must be a place where Jews and Christians alike will find sounds and sights which they find in no other institution. My guideline for his activity would be that, if the synagogue does not sponsor that activity, will any other institution do it? This means that the synagogue becomes the regular and recognized concert hall for recitals of Jewish secular and sacred music of all kinds. And where community relationships warrant it, I would open the synagogue to religious music of all faiths, as well.

The same would hold true for the graphic arts, for literature, for dance and for any and all artistic expressions which have as their goal the demonstration or enhancement of Judaism. The interest of the synagogue should not be confined merely to the presentation of already existing works but must eventually become the instigator and commissioner of new creativity in every field.

This great and for the most part still untapped area of activity is open now to the hazzan. It is not necessary to wait for the *mashiach* to lay it in our laps. Each one of us, according to his ability, according to his desire, can become that authority of Jewish culture which I envision. A goodly number of our members are already deeply involved. To what **extent** and with what success, you can learn at tomorrow's sessions.

And now the fourth and to me the most important area activity for the hazzan of tomorrow.

Time was when hazzanim considered it beneath their dignity to be associated with children. They blushed when historians reminded them that the chief duty of the earliest hazzanim was the instruction of the young. However, the pressures of earning a living **have** forced many of our men, most of them grudgingly, to accept, hesitantly, duties having to do with **children**.

Somehow we have lost touch with young people as human beings, as the living carriers of the **Jewish** hope for the future. When we deal with them at **all**, it is often in the unhappy relationship of Haftarah teacher to pupil instead of as friend to a **young** person living through one of the **most** painful **periods** in his life and preparing for what we hope will be the first, the most impressive and most meaningful **religious** ritual of his life.

It is difficult for me to understand why we accept the pain and the responsibilities which are a teacher's lot without being compensated, by the pleasures which one can reap by showing a child the way to a new skill or an ancient truth.

The youth of our congregation is what the congregation is all about. Most of us, I know, are devoted dedicated Jews. Somehow there occurs a clash between our personality as Jews and our personality as hazzanim. As Jews we understand the importance of the younger generation. As hazzanim we often prefer to shove the children on to someone else.

Eliyahu Hanavi is probably the most mysterious figure of all prophets that are recorded in the Bible.

On one hand we see him as a fiery fighter against pagan brutality and ignorance. And yet at the same time he has come down into our folklore as a sort of, l'havdil, Jewish Santa Claus, a protector of the underprivileged, a friend in need, a defender of the persecuted, and the watchman over children. I think there is a lesson to be learned for us hazzanim. A lesson that we can learn from Elijah.

You will recall that Elijah had just won his tremendous victory over the worshippers of Baal, and as a result, had to escape from the wrath of Jezebel. He found himself in a cave where he learned the great truth, that the Lord was not in earthquakes, and not in fires, but in a still small voice. That still small voice gave Elijah three great assignments. It said: "Go return on thy way to the wilderness of Damascus. And when thou comest thou shalt anoint Hazael to be king over Aram. Jehu, the son of Nimshi, shalt thou anoint to be the king over Israel. And Elishah, the son of Shafat of Abel-meholah shalt thou anoint to be prophet in thy place."

Now, God was giving Elijah three great assignments. One would have imagined that Elijah would have completed them in the order in which God gave them and in the order of importance. First he was ordered to go and to anoint the king of a great kingdom of the Middle East, to go into the royal city of Damascus and to anoint there a king over Aram. Then God told him to go to the capital of Israel and to anoint Jehu, the son of Nimshi, king of Israel, king of his own country. Finally, to lay his mantle over Elisha who was to succeed him. One would have imagined that Elijah would have been anxious to fulfill God's commandment in the exciting city of Damascus among royalty, among the great people of his time. Or at least would have looked forward to becoming the maker of kings of his own people. But what was Elijah's choice? Certainly the visit to the small farm country would be last on our list.

"So he departed thence, and found Elisha the son of Shaphat, who was plowing, with twelve yoke of oxen before him, and he with the twelfth; and Elijah **passed** over unto him, and cast his mantle upon him."

The significance of this lesson should not be lost to us. Before the glamour, before the adoration of the masses or those in high places, our first duty is to place our mantle over those who will succeed us. To place our hands on the shoulders of the young **children** in our congregations, to raise them up, to lift them up, to make them worthy of the task that history has already prepared for them.

These duties and these responsibilities will require a great deal of personal and hazzanic preparation.

I think that it will be almost a necessity that a hazzan be a college graduate, or at least have the equivalent secular education; that he have the ability to communicate both in writing and in reading; that he will train himself to accept invitations for other intellectual pursuits other than musical; to read a book and to review it; to know and to understand art; to be a connoisseur of music of all kinds, to be found at all important events; to be involved with the great events in the community and his country. Nothing in the field of culture should be alien to the

hazzan. He should have the ability to capitalize on his own strengths in order to make up for his own weaknesses. His family life must be attuned to Jewish living and to Jewish spiritual values. He has to learn to work with people, not only with people he likes, or with people who like him. He must recognize the potential areas of conflict with the other staff of the synagogue and maintain satisfying and good relationships with the families of these people. Needless to say he must maintain the highest personal standards, moral, musical, cultural, personal appearance, eating and drinking habits of moderation as well.

His Jewish knowledge must be impeccable, both Hebraically and religiously. He must know and understand and read and own Yiddish and Hebrew literature. He must be acquainted with and have at his beck and call resources of his own collection of books, of art, of records, of music.

As for his musical qualifications, he should have, first and foremost, a thorough understanding of his own vocal technique; a reasonable analysis of his own potentialities, and the determination and the courage, and the understanding, to stay within the limits of his own capabilities. He must play the piano, know the rudiments of conducting, know how to create a simple four-part arrangement or a two-part arrangement and know the highlights of all musical history.

Hazzanically he must know and understand completely and thoroughly the prayerbook, the Mahzor, the Tanah, Nusah. He must develop musical taste and sensitivity, learn to discard the old embellishments. He must lose the recitative psychology and develop rather a concept of a unified service. He must learn to plan what to do with the time that he does have at his disposal. He must remember that which is inscribed over the arks in many a congregation: *Da difnei mi ata omed*. Know that you stand before a congregation.

For his own peace of mind and self-respect, there must be a proper evaluation of non-hazzanic duties. He must understand the newest techniques and the best, and easiest and most thorough way in preparing a Bar or Bat Mitzvah. In other words, gentlemen, he must be the complete hazzan, for only the complete hazzan will be the hazzan of tomorrow.

It is up to you now to demand of us that we make possible such courses of study and instructions which will help you to meet the requirements which I have laid down. They are many but they are realistic, they are needed, they are true, they are important. Through them and only through them will we gain the recognition we so ardently desire from our congregations and from our colleagues.

It is true we will still have to go to court, we will still have to have dealings with the government, but at least we will know in our own hearts that we are fighting for a cause that is just, that we are *actually* that which we tell the government we are.

It will be up to you to demand from us ways and means through which those of you who honestly found shortcomings in your own backgrounds and in your own preparation, ways and means through which these shortcomings can be eradicated. No better use for the

money which we are raising could be found than for the institution of courses, lectures, workshops, seminars on a regular monthly or even weekly basis in your own area. Not for a certificate, not for a piece of paper but Torah lischma, Torah, hazzanic Torah for the preparation of hazzanim for tomorrow. Propose such a program.

I know that I have tried your patience. I know that it has been a long time that I have been talking. I should like to conclude with a prayer and an anecdote. When we were in Israel two years ago, it was an unforgettable experience to spend Tisha B'Av night on Mt. Zion. There I heard an interesting story from an old Shamash.

He told us that it was the custom of many pious Jews to stay the whole night on Mt. Zion, on Tisha B'Av and to arise very, very early in the morning for Tefillat Vatikim. And one night, a group of Jews, after having completed the Kinot and the other liturgy of Tisha B'Av Night, sat down on benches, on the floor or wherever they could on Mt. Zion to try to sleep a little. They begged the Shamash who normally wakened the community for prayer to wake them very early so that they could have the opportunity to participate in the Tefillah at an early hour. He promised them he would and they went to sleep. The next morning it was very late when they awakened and they turned to the Shamash with great anger and asked him why he had failed to wake them. He said, "What was the purpose?" You know that every morning when I, down here, awake fellow Jews to prayer, the angels up there are also awakened by an angel to listen to the prayer. However, on Tisha B'Av, as you know, the gates of prayer are closed. So why should I wake you? There is no one to hear your prayer in heaven. So I let you sleep."

My friends, my prayer for you and for myself is that my words have not fallen on the ears of sleeping angels but rather that they have found a resonance in your own hearts, and that this resonance will bid, will goad, will impell each of us to so improve himself as to be worthy of the sacred calling which the hazzanut of tomorrow can and will be.

REPORT OF THE NOMINATIONS COMMITTEE

Hazzan W. Belskin Ginsberg, Chairman

The Nominations Committee presented the following slate of officers for the year 1966-67, which was unanimously elected by acclamation.

Saul Meisels	President
Arthur Koret	Vice President*
David J. Leon	Vice President*
Samuel Rosenbaum	Executive Vice President
Solomon Mendelson	Secretary
Yehuda Mandel	Treasurer

In addition to the slate presented by the Nominations Committee for membership on the Executive Council there were also several nominations from the floor.

(Without automatic succession and of equal stature.)

The following were elected to the Executive Council:

For 3 year terms:

Saul Hammerman
Morris Levinson
Morris Schorr
Nathaniel Sprinzen

Members of the Nominations Committee:

William Belskin Ginsberg, *Chairman*
Isaac Wall Harry Weinberg

The Chairman of the Nominations Committee, Hazzan W. Belskin Ginsburg, reported the proposal of the Nominations Committee that beginning in 1967 the consecutive terms of the President shall be no more than two. This proposal had previously been approved by the Executive Council.

The proposal was passed unanimously. This will require the revision of our By-Laws, Article V, Section 1a. The concluding phrase of the last sentence of that section shall read ". . . provided, however, that no member shall be eligible to serve as President for more than two consecutive terms".

Hazzan Ginsburg further proposed the following amendment to the By-Laws, which had also been previously approved by the Executive Council: That the By-Laws of the Cantors Assembly be amended so as to permit the election of two additional members to the Executive Council for one year terms. These two representatives are to be nominated by the West Coast and Canada Regions themselves each year. The Nominations Committee will accept these nominations and make them part of the regular report of the Nominations Committee.

Section 2 relating to the Executive Council is to be amended so that the Executive Council shall be comprised of 17 members, 15 to be elected for three year terms, two members to be elected each for one year terms and designated by the West Coast and Canada Regions. The amendment was approved unanimously.

LUNCHEON IN HONOR OF THE 13th ANNIVERSARY OF THE CANTORS INSTITUTE OF THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

Chairman:

HAZZAN ROBERT ZALKIN
Beth El Zedeck
Indianapolis, Indiana

LUNCHEON CONCERT

In Honor of

THE 13th ANNIVERSARY OF THE CANTORS INSTITUTE

PROGRAM

Psalms	Rossi
Daniel Gildar (Baritone)	
David Rosenstein (Bass)	
Joseph Tauman (Tenor)	
Paul Zimelman (Tenor)	
Hayom Haras Olom	Idelsohn, arr. Kraft
Ono Tovo	Naumbourg, arr. Kraft
Shocheni Wotte Chomer	Sulzer
Ki Mitsiyon	Pugachov-Wilensky, arr. Landau
I Waited Patiently (Psalm 40)	Kraft
Yahres Kaddish	Weisgall

Cantors Institute Chorus Members of Cantors Institute Chorus

Michael Abelson	Leon Lisske
David Axelrad	Aaron Marcus
Farid Dardashti	David Rosenstein
Samuel Greenbaum	Paul Stone
Jack Kessler	Joseph Tauman
Daniel Gildar	Phillip Wittlin
Paul Zimelman	

GREETINGS IN BEHALF OF THE CANTORS INSTITUTE

HAZZAN MAX WOHLBERG
Instructor in Hazzanut,
Faculty, Cantors Institute

Mr. Chairman, distinguished colleagues, rabbis and cantors, ladies and gentlemen. There are three subjects I teach at the Cantors Institute. The first is *nusach*, the second recitative and the third is improvisation. A few minutes ago a lady came to my table and asked me to respond instead of Dr. Hugo Weisgall who is scheduled to do so. I asked what am I responding to. She said: I don't know but you **are** here, respond accordingly. This is where the subject of improvisation comes in very handy.

Actually, I am sure you are still under the spell of the magnificent talk delivered by our Executive Vice President, Cantor Rosenbaum. I am looking at the table in front of this dias. I feel it would be nothing but a matter of justice perhaps to ask Rabbi Karp to sing a solo this afternoon. Rabbi Karp is the rabbi of Cantor Rosenbaum's congregation.

The Talmud, has a verse trying to reconcile the fact that occasionally in the *Tehillin*, the Book of Psalms, we have paragraphs which begin with David Mizmor, on the other hand we have paragraphs beginning with *Mizmor L'David*. And the Gemora explains that the ones beginning with L'David Mizmor means that he was inspired first and then he delivered the psalm. On the other hand Mizmor L'David, he began to recite the psalm and then he received inspiration.

The secret of improvisation actually consists of this fact. Although you have nothing prepared and you have no inspiration you can begin to speak and then something comes into your mind and then you say. Hulila nit, you stop. The question is how do you stop. That's another lesson which we cannot tackle at this moment.

I would like to say that it has been a pleasure for me to be associated with the Cantors Institute ever since its inception and I truly regret that Dr. Hugo Weisgall for some reason, could not be present. He will be here tomorrow I understand. He is a far more talented speaker than I could ever hope to be and his message will contain much more than my present improvisation can possibly hope to do.

We are fortunate in having with us members of our faculty, Mr. Leo Kraft who is a comparative new-comer to our faculty, who is in charge of repertoire, oral conducting, ect. We also have with us the hazzanim Ephraim Rosenberg and Yehiel Rosen and our beloved friend Moshe Taube who was with us for a number of years.

I don't know what we teach these young men. Occasionally I feel that they learn in spite of their teachers. I doubt whether many of us manage, but I believe the best we can do under certain circumstances is to develop a different attitude towards Hazzanut, towards the music of the synagogue than when they came to us. I believe in this we do succeed. They develop a more mature, a more universal, shall I say more catholic, view of synagogue music than they had entertained before they entered our school.

Throughout the years we have had a number of wonderful young men: wonderful students. I am saying this, although occasionally in class we are critical; when we are too critical we don't really mean it. But I have learned from my students a great deal.

We on the faculty of the school hope that Rabbi Kogen will be here. He will express the thanks of our school for your help to us throughout these years. For us who are associated with the school it has been a delightful and delight-giving task. We are happy to be associated with it.

Cantor Rosenbaum has mentioned that they are like your children. There is a Talmudic saying to that effect — *kol hamelamed ben chavero torah k'ilu hu yelodo*, it is as if he gave birth to this child, he who is teaching the child of his friend.

You are making it possible for us to help these boys and for this help in which you are associated with us, may God reward you manifold. May your present deliberations at this convention be as successful as your support for the Cantors Institute.

CONCERT-WORKSHOP
"MUSIC FOR JEWISH YOUTH"

Chairman :
HAZZAN PINCHAS SPIRO
Temple Beth Am
Los Angeles, California

"SHIRAT ATIDENU"

World premiere performance of a Sabbath Eve Service
for Youth Chorus by Hazzan Arthur Yolkoff; Com-
missioned by Congregation Beth El of Akron, Ohio.

Performed by:
The Youth Chorus of Temple Beth El,
Akron, Ohio
Hazzan Jerome Kopmar,
Conductor
Rabbi Robert Hammer
Narrator

Z'CHOR ET YOM HASHABBAT
Soprano Solo

OPENING ANTHEM — HAYOM YOM SHABBAT
Trio and Chorus

MA TOW
Chorus and Chamber Chorus

L'CHA DODI
a) Shamor V'zachor — Soprano Solo
b) Mikdash Melech — Soprano and Alto Duet
c) Boi V'shalom — Soprano Solo

TOV LEHODOT — PSALM 92
Chamber Chorus and Alto Solo

BAR'CHU
Chamber Chorus and Chorus

AHAVAT OLAM
chorus

SHEMA YISRAEL
Chorus

ADONAY ELOHAICHEM
Chorus

MI CHAMOCHA
Chorus and Soprano Solo

V'SHAMRU
Chorus and Chamber Chorus

HATZI KADDISH
Soprano and Chamber Chorus

MAY THE WORDS
chorus

VAY'CHULU
Chorus

KIDDUSH
Soprano Solo and Chorus

SHEHASHALOM SHELO — HYMN OF PEACE
Chorus

ALEYNU
Chorus and Congregation

CLOSING HYMN — SHABBAT SHALO
Chorus and Sextette

CLOSING PRAYER
Rabbi

CLOSING AMENS
Chorus

SOLOISTS:
Cindy Apelbaum, Alto Charles Resnik, Soprano
Carol Adler, Soprano Lisa Wyant, Soprano

DINNER SESSION
THE PRESIDENT'S BANQUET
Chairman :
HAZZAN SAMUEL ROSENBAUM
REPORT OF THE PRESIDENT
HAZZAN SAUL MEISELS

Once more it is my privilege to address this distinguished audience and to express to you, my colleagues, my deep sense of gratitude for the honor which you have accorded me by electing me again to the presidency of the Cantors Assembly, and also electing with me the slate of very capable and dedicated men to help me serve the Assembly during the coming year. I look upon my office not as a position of power, but as an opportunity for rendering service, service to the Cantors Assembly and to the age-old sacred calling of hazzanut. This is the way I feel I can best enrich my profession - to return to it, through my humble labors, a small portion of what I receive from it

These annual convocations are of great importance. We review the subjects that are closest to our heart - namely, the times in which we live, the synagogue, and Jewish music. We evaluate our accomplishments, as well as our shortcomings of the past, and we prepare for renewed efforts to continue to improve our work in the future. In order to evaluate properly the function of the hazzan today, we must understand and recognize the problems of the era in which we live.

This world, which daily is being recast so drastically before our eyes, does not permit anyone to withdraw from it to some carefree island where he will be safe from all problems. No generation has the freedom to reject its encounter with destiny. So too with us, the cantor in our present-day synagogue faces challenges unmatched and unanticipated in Jewish history. The developing culture of the American Jew and the growth of his musical perceptions are subjects which are of vital concern to us.

I refer to our Jewish youth, who will be the congregants of tomorrow. How can we create in them a desire to listen to our synagogue music? How can we develop their awareness of our Jewish musical elements, our melodic characteristics, our traditional religious

song, and make out of that music and sacred words a meaningful prayer? How can the hazzan impart to our Jewish youth his spiritual personality?

In the Book of Proverbs, 27:23, read, "Yadoa teda p'ne tsonecha, shiit libcha la-adarim" "Be thou diligent, know the face of thy lambs, and set thy heart towards thy flock."

This is a generation which is marked by ignorance of, and indifference to, its ancestral faith and our way of life. We cannot forget that we are living in a most critical period as far as the general moral standard of American youth is concerned. Moral and ethical values are gradually deteriorating, there is an epidemic of lawlessness, a lack of respect for elders and authority, an ever-increasing spread of vandalism, burglaries, and addiction to narcotics. Dating out of faith has become a favorite subject for discussion, and unfortunately has too many advocates. We dare not ignore the fact that during the current year we witnessed, to our shame, unprecedented and unbelievable aspects of sheer lunacy. We are told that same Jewish boys have become accomplices in Nazi groups, the Klu Klux Klan and the John Birch Society. The shooting of a venerable spiritual leader during the Sabbath Services by a talented but mentally unbalanced youth is not, as we would like to think, a mere accident - but a frightening symptom.

We have in this country an organized effort by over 20 Jewish organizations to protest the compulsory religious genocide behind the iron curtain - and this is right. But who is there within our own shores to cope with the imminent danger of surrendering gradually and *voluntarily* to the surging wave of committing religious suicide?

What can be done to stem this tide of ignorance, this growing apathy with its creeping tendencies of assimilation? Our solution lies in showing the way to a creative and meaningful Jewish life here in America. We must realize that our main problem stems from one unalterable fact - that we have woefully neglected the education of our teen-agers by which they can keep their ties with Jewish learning and practices. We neglect them at the most critical and crucial period in their lives - namely; after the Bar Mitzvah and Bat Mitzvah, which have become empty and meaningless ceremonies. In most cases it is a farewell party; bidding farewell to Hebrew and Jewish studies. But the period during high school and college is the most decisive period in the lives of young people. Learning and forgetting are like planting and not reaping - it is like giving birth to a child and then letting it die. There is one inexorable law in our history - without learning and study, Judaism cannot survive. Only one thing will ensure the immortality of our people - education. Our Jewish youth must be inculcated with Jewish learning and Jewish enthusiasm, else they cannot face the onslaught of circumstances, the undermining and assimilative influences about them. It is very encouraging, therefore, to note the recent efforts of many of our Jewish leaders and educators to devote time and means in creating opportunities for those of high school and college age to continue their Jewish studies. But the success of such an enterprise depends on the wholehearted parti-

cipation and cooperation of all parties concerned - the parents, the various congregational and community Hebrew school, the Federations, and particularly our religious leaders, among whom I include, of course, hazzanim, - all of whom can add strength and vitality and inspiration to this undertaking.

American Judaism is still a thing in the making, and herein lies the promise, as well as the challenge, for the future. Wherever a Jewish community has failed to kindle the lamp of learning, it has ultimately disappeared. So too can our foundations be destroyed and the whole of Jewish life crumble into the dust unless we reap the bounty of increased *Jewish awareness* and learning.

In the portion of this week we read: "Emor el ha-Kohanim b'ne Aharon, v'amarta alehem" Rashi, the classical commentator, asks - why "Emor - V'amarta" why the repetition? And the answer given is "L'hnzhir g'dolim al haktanim" - to emphasize that we are responsible each for the other, that we must guide and direct the young and the unlearned.

It is necessary, therefore, for us to take stock of ourselves and to ask: what does the *syangogue* mean to the Jew of today? What impact does the cantor have in the congregation in which he prays and sings? In fact, what type of congregant makes up the congregation? Does the synagogue stimulate the growth of ideas and seek to develop them? Does it encourage Jewish music? Does it have meaning and significance to the American Jew? What is the place of the cantor today in the educational plan for the Jewish child? In congregational activities? In community participation? How much of the cantor's role has been negated by the increase in congregational singing at services? No one as yet has all the answers.

Recently an article appeared in one of our magazines, written by a reform rabbi, in which he suggested that the rabbi should be the one to control the choice of music within the synagogue, as well as the time allotted for it. What a dangerous situation! Regardless of how well-intentioned are a rabbi's motives, he cannot be as conversant as the cantor with what is available in Jewish music. Very rarely is the rabbi a trained musician, and his deepest concern is not in the field of music. The province of music is one that the cantor must guard jealously, as well as zealously, even to the point of sacrificing his livelihood, and from this responsibility he must never abdicate.

The cantor who functions in today's synagogue must possess a feeling of deep commitment to the point of total involvement in all the activities of his synagogue. If hazzanut is to have a place in the future religious life of America, then it is necessary, more than ever before, to play a deeper and more significant role in the education of our children, to make them more aware of the music of the synagogue. I don't mean that each child has to be a hazzan, but he must learn to recognize, for example, why we sing one type of nussach on Saturday morning and another on the Shalosh Regalim.

For this reason, I feel it is of the utmost importance that the Cantors Assembly explore the possibility of further inculcating our children through the participation of our colleagues as musical directors of the

1968
17
68
27
summer Hebrew camps. These camps have become powerful influences for the inspiration of our Jewish youth. But because they have not been able to afford to attract men of mature ability who can teach and inspire our children with the best examples of our sacred and secular musical tradition, their musical influence has been insufficient and unrewarding. Just as the rabbinate takes unto itself the responsibility of selecting young men to serve in the chaplaincy, so too must the Cantors Assembly find capable young hazzanim who will look upon service in the Hebrew camps as another means of perpetuating the best of our musical heritage.

This leads me to report on some of the activities of the Cantors Assembly for the year which has just ended. It has been a vitally active one. The Cantors Assembly has evolved as a mature and far-reaching organization during the nineteen years of its existence, and its activities and influence are becoming more widespread. From its inception as an organization devoted to safeguarding the traditions of our past, cantorial placement, and later fund-raising, its horizons have increased to encompassing also the many diversified needs of the present-day synagogue.

As you know, the Cantors Assembly has been striving in the past years to establish the status of the hazzan, under the laws of our government. In the eyes of the Jewish worshipper, the hazzan always had status - to them he is "kley kodesh," a "sheliach tzibbur," their sacred messenger before the Almighty. But we live, in this blessed land which, thank God, grants everyone freedom of religion. Our government also grants certain privileges to its clergy -- such as social security and, of particular importance to us, parsonage. A government functions by setting up laws and regulations, and it therefore set up the law which establishes who is to be recognized as minister. Since this government is non-Jewish, the laws for determining who is to be considered a minister are influenced by the church. However, the church does not have a functionary similar to the hazzan, therefore the government under the present law fails to recognize the hazzan as a minister. The rabbinate, too, is unable to help because they cannot say to the government that we are ministers. After all, we have no smicha. It is imperative, therefore, that we try to get the government to do one of two things: it must interpret the present law favorably to accept us as religious functionaries, thereby giving us clergy status, or it must the law so that the hazzan can be accepted as clergy, with all the rights and privileges accruing thereto. These negotiations take much time, effort, funds and patience. In the past few months, we have been very much encouraged by many of the leaders in the Theological Seminary who are desirous of helping us. Be assured that the Cantors Assembly will be steadfast in its pledge to carry out to successful fruition its efforts for government recognition of clergy status for the hazzan.

I feel that the American hazzan and hazzanut have grown immeasurably in the last years. We have been fortunate in the calibre of the men who have come into our profession, many of them graduates of the Cantors Institute, which prepares our young and talented hazzanim. In this day of "instant" products, it

is not always possible to come up with the instantly trained hazzan. Because of the many duties which he must perform today - education, choral conducting, programming etc., - besides the role he plays in the pulpit, he must be the product of a diversified training in order to develop all these aptitudes. This is another reason for the importance of the Cantors Institute. This past year has seen an increase in our financial aid to many of the students there. Hazzanut will have meaning only to the extent that we can pass it on to future generations, and it is these graduates who will insure our religious musical continuity.

In every epoch men have searched not so much for new ideas as for new facets to add to the **enduring** ones. This is why we take pride in two new publications that are being issued this year: first, the three-volume edition of the works of Salamone DiRossi for the synagogue. DiRossi lived in the latter part of the sixteenth century and served as court musician from 1587 to 1628. He was the first man to write four-part harmony to Hebrew sacred texts. When rabbis of his period objected to his writing down the music, the then famous rabbi of Modena wrote a Responsa, a Tshuva, giving DiRossi permission to notate his music. The Cantors Assembly began this project some years back, but had to abandon it because it was so expensive and we did not have the funds to see it through. Recently, however, we have been fortunate in that Mr. Charles Avnet, of Long Island, N. Y., generously established the Avnet Publications Fund of the Cantors Assembly, and this made it possible for us to publish this edition. It is literally a breyshit of synagogue music. It is an important authoritative edition, and has already been subscribed to by all denominations and leading universities and libraries all over the world. One of the three volumes is a critical analysis of DiRossi's work. I must interject here to say that the Cantors Assembly is deeply grateful to Mr. Avnet for his generosity. Mr. Avnet, a member of the congregation of Hazzan Sol Mendelsohn, is the rare type of individual who needed no urging to understand what an important contribution he could make towards the publication of synagogue music.

The second publication which we announce with much pride is the Slichos service by the venerated hazzan, teacher and composer, Israel Alter. This is a work for solo cantor, set to the entire text of the "Slichos" for the first day, and while he composed it in a style which will be useful for the American synagogue, yet it is based entirely on the traditional slichos nussach of old. The Cantors Assembly hopes to persuade Hazzan Alter to compose a similar volume of chants for the Sabbath, and we look forward also to his composing a musical machzor for the High Holy Days.

There has been considerable music that was published by the commercial publishing houses, to whom we are deeply grateful. I know of two volumes of music for Jewish weddings, cantatas and services. There are also a number of other works which were commissioned by our colleagues and which have not yet been published. Two such works were composed by our own colleagues, Hazzan Charles Davidson and Hazzan Arthur Yalkoff. One commissioned work was composed by

Sholom Secunda, and my own congregation commissioned a work by Yehazkiel Braun, of Israel. As a matter of fact, both volumes of wedding music were likewise commissioned by our colleagues. All of this activity is evidence of a new understanding by congregations for the need to make more liberal budgets available for such purposes, and their realization that synagogue music must keep pace with the technical growth of contemporary music.

Another activity which has proven eminently successful and effective is the series of hazzanic concerts which have been sponsored by the Cantors Assembly. These have been brilliant recitals of song and cantorial chants, sung by some of our most eminent hazzanim. The response to these concerts has been tremendous. The audience has the unusual opportunity of experiencing the nostalgia of the golden age of hazzanut, and these programs of recitatives, which are analogous in their way to the operatic aria and highly demanding art songs, bring into sharper focus the hazzan as concert artist. (Two concerts were presented in Boston, one in Cleveland, Detroit, Baltimore, Las Vegas, **two** in Los Angeles, one in Bridgeport, Jacksonville, Chicago, and Philadelphia.) The proceeds which the Cantors Assembly realizes from these concerts are used for the needs of the Assembly, for scholarship funds in the Cantors Institute, and for assistance to special projects by musicologists, composers and teachers who are affiliated with the Cantors Institute. The unusual acclaim and the high degree of enthusiasm engendered by these concerts have encouraged many of our men to plan similar events for next season.

The Cantors Assembly has many avenues for strengthening the chain of our musical history. Another source of stimulation are the mid-winter conferences which are held in various regions of the country. It is here that we try to kindle a fresh viewpoint, a new way of translating our ideas into reality, and gain a deeper understanding of that which is sacred and beautiful. Regional meetings have been held in Boston, which I attended, in Philadelphia, attended by your Executive Vice-President. At the mid-winter conference in New York, more than ninety colleagues came together for a full day. The meeting in Cleveland of the midwest region, had Sholom Secunda as its guest, and was attended by myself, Moses Silverman, Arthur Koret and Joseph Levine. The West Coast conference, held in Los Angeles in cooperation with the University of Judaism, had a rich and unusually stimulating program of events. It is through discussions at these conferences that we can study modern techniques, evaluate the new music which is becoming the music of the future, develop a stronger sense of understanding and cooperation, and become more aware of the significant role which membership in the Cantors Assembly plays in the life of the present-day hazzan.

One of the goals towards which we are already making progress is our own education. What is needed is a planned series of study sessions periodically - perhaps a midsummer conclave of our colleagues of, say, a week's duration at least. Much can be learned in a week of concentrated study, and we have **only** to look about us at the changing emphasis of our annual conventions, where the trend now is towards increased

information and serious study. The high calibre of our workshops and seminars bears eloquent testimony to this.

The fundamental reason we do all the things I have discussed can be summarized in one word - communication. Music without communication is not music. Music has to have a message, and that message must speak out to all who are listening. Isaac Stern, the eminent violinist, speaking recently at a pre-concert meeting in Cleveland, said, "The only validity of a performance arises from the sincerity of the music. It is not the conductor, the orchestra, the singer, it is none of these things. It is the music itself which must come across to the audience, the music which is the sum total of our individual experiences. There is no such thing as only one way to sing or play music, he said, there are many ways to sing or play music wonderfully. But there is only one way to play or sing it wrong - and that is, when it does not come across to the listener, when it does not communicate. So it is with us also. We who have the artistry, the creativity, and the God-given gift of song to greater or lesser degree, must recognize that all of these things are not enough. Our music must have a message, just as the words in our texts have a message, and that message must reach out to the *heart* as well as to the **ear of** the listener. Too often, alas, the fire has gone out of our worship. The hazzan must rekindle the spark in the congregant's soul.

Ours is a religion that is profoundly personal, inward, a religion of glow and fervor and ecstasy, a religion of song, light, and freedom. Ours is a religion of piety, prayer and communion. As creative artists we must drink deeply of the springs of Jewish inspiration. We must imbue the framework of our prayers with such religious fervor and vitality that together with the prophet Obadiah we can say, "V'yarshu bet Yaakov et morashehem" "Let the house of Jacob possess its inheritance."

What is our inheritance? A great tradition. Tradition gives identity and security to Jewish life in a changing world. "Tradition," says Mark Van Doren, "is the only way we have of knowing who we are." "Knowing who we are," said Morris Adler, of blessed memory, "means association. not detachment." In the absence of a tradition, modern man stands denuded before the immediate. He must blend his historic Jewish culture with his new learning in the arts and sciences.

All the projects I have enumerated represent hard work and much time in their planning and execution. These labors arise from complete devotion and dedication. I acknowledge most gratefully the assistance of my staunch and loyal Executive Board, my devoted colleagues who serve with me as your officers, the unstinting and ever-ready help of Sadie Druckerman in our office, and particularly the tireless and invaluable assistance of our executive vice-president, Samuel Rosenbaum. His keen judgment, resourcefulness, and untiring efforts in our behalf have led to the successful culmination of all our projects. He is the administrator par excellence, who possesses the undaunted conviction that, whatever is accomplished for the Cantors Assembly, must be done with supreme dedication. I also wish to add a word about our very dear Moses J. Silverman,

To me, he is indeed a delight to know, a wonderful friend to work with, and treasure to cherish. These are the people who share in directing our activities. They harness our energies, and help us to realize that we are only as young as ideals and our dreams for the future.

May we, each one of us, be the instruments to teach the generations and train them to commune with God through song and prayer. "L'dor vador nagid god-lecha, ul'netsach n'tsachim k'dushat'cha nak'dish."

May our spiritual song ever possess the sweep of prophetic zeal which gives to our sacred liturgy its unique grandeur. May we pour our talents, our gifts, our very soul, into these generations, that they may be strong and proud of our Jewish heritage. May we touch the hearts of our congregants, and may God ever be at our right hand. "Y'hi ratzon shetishre sh'chinato b'maase yadenu -."

"BIOGRAPHY"

An interview with one of the great hazzanic figures of our time:

HAZZAN DAVID KUSEVITSKY
Temple Emanuel
Brooklyn, New York

Interviewed by:
 HAZZAN MAX WOHLBERG
Malverne, New York

Hazzan Max Wohlberg:

I would like to express my thanks to our Convention Planning Committee for assigning time for this interview. I would also like to express our thanks to Hazzan David Kusevitsky for being gracious enough to accept.

It is a privilege to know the Kusevitsky's. It was my good fortune to meet them, to visit with them. They are not only good hazzanim with exceptional voices, the envy of all of us, at least my envy. But they are wonderful people. I am extremely proud of them all, Moshe, Jacob, alav hashalom, and Simcha and Zitkele, David.

I'd like to hear now from our guest, David Kusevitsky. Tell us, David, something of the beginning of your experience. How did you become a hazzan?

Hazzan Kusevitsky:

I think it all started with the violin. This was before I came into this world. My father used to play the violin. This was how it started. When my brother Moshe was old enough to pick up the violin, he played it and so on - my brother Jacob, my brother Simcha - and when it came to me, I was too small to handle a full-sized violin. I remember this was in Warsaw where the professor had to give me a half-size violin. This was hard to find. Anyway it started with the violin. My father was always bringing all kinds of instruments into our home. We had a mandolin, a guitar, a balalaika (in Russia these instruments were most popular). My father's family were hazzanim, musicians, violinists and they, of course, encouraged us.

We started to sing. My brother Moshe, (he was the oldest) sang with Hazzan Shimon Alter. He sang with Gottweiter. Gerovitch was the hazzan and Gottweiter was the choral leader.

After the revolution we went back to Vilna. My brother Moshe, being the oldest, he was already a cantor and we were singing in the Vilna Chor-Shule with Cantor Bernstein, the unforgettable one that wrote the "Adoshem, Adoshem," He wrote many other classics. I was fortunate to have him in my school where he taught music. He brought me into the Shule afterward, to start as an alto. Meanwhile, Moshe was singing as a tenor.

My brother, Moshe, after all kinds of experiences became a hazzan. I was still an alto. I was very interested in liturgical music and I studied music at a very early age.

I can recall a little episode. One day I was going to my house and I met a man in the street and I brought him home with me. My mother saw a big, tall man with a long beard and she said to me, "Who is that man?" I said, that's my student. I was 13 years old. He was a hazzan. He had a piece of music. It happened to be "Tikanta Shabbos." by Rosenblatt. He met me in the street and he said, do me a favor and teach me the "Tikanta Shabbos." That's why I brought him to my house, and I taught him. What I want to point out is how early I started hazzanut.

Of course I had all my Hebrew studies as well. Then I was old enough to join the Music Academy in Vilna and about the age of 17 I was invited out to become a conductor. My aim was to be a conductor. I was mad about conducting. I became a choir leader and also taught children in schools. This was in a small town. As it happened my brother Jacob was hazzan then and we were both engaged in Lemly as hazzan and choir leader. After a time my brother Simcha became hazzan in Rovno and he stuck for a choir leader and he came to my brother in Lemly and asked him to release me since he needed me. So I had to go to Rovno, to become a choir leader. After that I was called into the army.

In the army I also continued with the conducting. I had a choir of more than 100 people, **Ukrainians and Poles, deep** basses and I really enjoyed the work.

After the army I came back to Warsaw. At that time my brother Moshe was hazzan in Warsaw. I walked around for a few months doing nothing. I was offered a position as choir leader in Constantinople. I was very happy since it was a job and I was about to go there but my brother Moshe dissuaded me. He said that it was hard work. I should try to become a hazzan. So I remained in Warsaw. I started off with the voice teachers and a few months later (in 1934) I davened for Rosh Hashono-Yom Kippur in Lodz with a choir of about 40. The choir leader was Rubin. Rubin was, at that time, a very famous musician.

After many invitations I became the hazzan in Rovna, where I had been choir-leader. It was interesting to work in this shule. (This was the shule where Zeidel Rovner was hazzan.) Whatever I sang they would tell me that Zeidel sang it differently. They came to me once and said Zeidel used to sing Emes Ve-emunoh, why don't you? So I said I will get the

music and I will sing it too. They brought me the music. When I looked at the music I didn't know where to start. When I went through the music, I estimated it would take me an hour and a half. So I sat down and tried to cut it down and straighten it out somehow to bring it down to about 40 minutes.

After working on it for several months I presented it and after the performance I expected the people to come up to me and to compliment me on a wonderful job. But to my great surprise and disappointment they wanted to know why I had left out certain parts, and we had to go back and start all over and use the original score. I just wanted to point out that it was very interesting to work in a shule like that.

Then I got a call to London. A new shule, the Hendon synagogue in London and I went there. This is the place where I actually developed, I think. Because of the very, very different duties attached to the hazzan. Beside being a hazzan you had to be a minister; you had to minister to your flock. You had to visit the hospitals, you had to act as chaplain in many hospitals, not only your congregations but any Jewish patient there. We had to attend daily services, not only attend but conduct them in the shule with cap and gowns. This was all shared with the rabbi, SO-SO. It was very interesting work and after all visiting the sick is a mitzvah. We had to go to shivahs, 3 or 4 shivahs in one night. Winters were bad; outside was not so cold, but inside was terrible.

One day a visitor from the United States got in touch with me in London. He wanted to come to our shule. He said he was a landsman. He was Simon Ackerman. He came to our shule with his wife and heard me. After that I invited him to my apartment for lunch. We spoke of many things, about the old home, Vilna. Then he said to me, you know, I think you are wasted here. You should come to the States. They don't appreciate you here. (with all the duties who time to think of hazzanus) He started to talk me into coming to America. I said I wouldn't mind having a look. If I like it, I might stay. He said that can be arranged. This was immediately after the war and it wasn't so easy to get a visa.

He gave me a letter to the counsel and I got a visa without any question. I came to the States, I davened, I gave a concert and here I am.

Hazzan Wohlberg:

Tell us something of the differences you noted between Eastern Europe, England and the United States. Do you feel there is any difference in the quality of hazzanut?

Hazzan Kusevitsky

There is a tremendous difference. I was a very young man when I was a hazzan in Rovno. But you had to give. Every time you davened (I davened once in two weeks, they used to sell tickets. Even the members had to buy a ticket. Of course if they bought a ticket you had to give. Otherwise next time they wouldn't buy a ticket. **To** a young man it was a challenge. Every shabbes you davened you had to prepare, something new, something else. You couldn't sing

the same over and over again. This helps you to develop.

We weren't allowed to sing outside; we weren't allowed to give any concerts even for charity. If we were invited to sing some place, we had to get permission from the United Synagogue to sing. For money, there was no question. We were not allowed at all. If we got the permission, we had to submit the program and the text of every song, recitative which we were about to perform so that they could look it over and approve. This was part of the reason that helped persuade me to come to the States.

Hazzan Wohlberg:

Would you tell us of some of the hazzanim who made an impression on you early in your career. Did you try to emulate their style?

David Kusevitsky:

You will be surprised when I will tell you, but I didn't hear too many hazzanim.

Spector I didn't hear much because my father didn't like Spector. In another shule was Hazzan Golkovsky. My father was one of his greatest admirers and this is where we joined and this is where we went, This was the Soldatkish shule. The choir leader, by the way, was Eisenstein. He was the choir leader in the Slobodka shule afterward. My brother Moshe was a tenor in that choir.

The only influence I had and the one I admired was my own brother, Moshe Kusevitsky. As soon as he started to daven, - I was still a little boy, - I followed him. I used to carry his tallis everywhere he went to daven. I am still trying to imitate him. It is really hard, believe me.

Hazzan Wohlberg:

There is a chinese saying that one picture is worth a thousand words. As much as we would love to hear David Kusevitsky continue to speak, we would like even more to hear him sing.

David, will you do us the honor and give us the pleasure?

(In response to great applause Hazzan Kusevitsky chanted several liturgical selections)

WEDNESDAY, MAY 4TH, 1966

MORNING SESSION

CONCERT-WORKSHOP

"New Directions For Synagogue Music"

Chairman:

HAZZAN BENJAMIN W. BELFER

Temple B'nai Shalom

Rockville Center, New York

A program illustrating the latest trends in music for the Synagogue.

P R O G R A M

- I. Mah Tovu Hashkivenu
Barekhu and Sh'ma Eloheinu, R'tze

Alenu

From "A Friday Evening Service"

by Yehudi Wyner

The B'nai Abraham Synagogue Choir

Hazzan Nathaniel Sprinzen, Soloist

Conducted by the Composer

- II. E'maan Tizkeru
From "Mizmor L'David"
by David Diamond
Hazzan Morris Levinson
- III. Mi Chamocha Kiddush
V'Shamru Kaddish
From "Shir Chadash L'Shabbat"
by Jan Meyerowitz
The B'nai Abraham Synagogue Choir
Hazzan Nathaniel Sprinzen, *Soloist*
Conducted by the Composer
- IV. Discussion
Note: "A Friday Evening Service by Yehudi Wyner
is published by Schirmer-Associated Music Publishers.
"Mizmor L'David" by David Diamond is published by Mills Music Inc. Only part of the service has been printed. L'maan Tizkeru is not yet available in print.
"Shir Chadash L'Shabbat by Jan Meyerowitz is not yet published and is performed here from manuscript

KAVOD AWARDS

The Seventh Annual Kavod Awards were presented by the Cantors Assembly of America to the following distinguished personalities:

HAZZAN ISRAEL ALTER in recognition of a long and distinguished career as Sheliah Tzibbur, singer, composer and teacher. His unique talent, scholarship and artistic integrity have added lustre to the music of the Synagogue and to the sacred calling of Hazzanut.

HAZZAN AARON EDGAR in recognition of his unique contributions as Sheliah Tzibbur, and teacher in his congregation, Beth El of Omaha, Nebraska, for over three decades, where he has set standards of devotion, humanity, service, musicianship and character which will inspire his colleagues for many years to come.

HAZZAN JOSHUA LIND in recognition of more than four decades devoted to Hazzanut as Hazzan, teacher and composer. His prayer songs and the scores of students who continue to sing them will keep his name forever enshrined in the hearts of all who love the music of the Synagogue.

MEYER MACHTENBERG, a unique and original contributor to the development of synagogue singing in America. In the course of more than six decades he has been associated as conductor, composer and teacher with every important name in Hazzanut. From his choirs have come a steady procession of distinguished alumni who have made great careers in the world of music and Hazzanut.

ERIC MANDELL in recognition of a lifetime devoted to the music of the synagogue as composer, conductor and musicologist in which he generously enriched the musical treasure of our people.

HEINRICH SCHALIT in recognition of a talent, a spirit and a career devoted to bringing new sounds and adding fresh colors to the music of the synagogue.

DINNER SESSION CLOSING BANQUET

Chairman :

HAZZAN MOSES J. SILVERMAN
Anshe Emet Synagogue
Chicago, Illinois

INSTALLATION OF OFFICERS AND EXECUTIVE COUNCIL MEMBERS

PRESENTATION OF LIFE MEMBERSHIP TO:

HAZZAN ABBA WEISGAL
Chizuk Amuno Congregation
Baltimore, Maryland

Hazzan Silverman :

Friends, today people speak rather glibly of the prime of life as though man ascends to his middle years and then descends. This is not Jewish tradition. For the Jew keeps climbing - climbing in wisdom and dedication through the years. Aaron and Moses kept climbing to the mountain top in their ability, in the love and reverence of their people.

With us zikna means chochma, for the years add to our knowledge and to our wisdom. Our beloved Abba is infused with scholarship and musicianship. He is possessed of great charm and a remarkable zest for living and is truly revered by all of his colleagues and friends everywhere. I would personally call him in effect, the patriarch of our Assembly.

To us he is forever wise and forever young. Abba, has given his life to hazzanut with great distinction and great honor. In recognition of which the Cantors Assembly is giving him life; - life membership in our organization. We look forward constantly to the inspiration and guidance of this splendid hazzan. In the spirit of the High Priest, Aaron, we pray that the Eternal will bless him and keep him; that the Eternal will turn His countenance unto him and be gracious unto him; that the Eternal will turn His face towards him and grant him peace and continued good health for many, many years to come.

I purposely had Joe Levine come forward because Joe has been very devoted to this wonderful hazzan and I would like him to have the privilege and pleasure of presenting the citation to our Abba.

Hazzan Joseph Levine:

Thank you Moses. They say that you can tell a hazzan by who his teacher was or who his teachers were. Last evening we had one of the great ones of our time, David Kusevitsky up here. Hazzan Wohlberg interviewed him. One of the basic questions he asked him was, who were his teachers. He answered, his brother.

You, Abba, - if we are to use this yardstick to measure, to get some accurate idea of where you stand in

the world of hazzanut, - if we look at your teachers, your teachers were really the greatest in the world. You were a student of Wilhelm Riverson, Jacob Bauer, one of the two of the last pupils of Sulzer and the very gupple that you use to get a tone when you begin Shochen ad marom every Shabbes morning was given to Bauer by Sulzer. Every time that you lose it (once a year) and search frantically for it, you finally come up with it two weeks later, like an annual Jewish version of the Easter egg hunt. This is Sulzer's tuning fork presented to one of his last pupils, now used by Abba.

So to speak, that tuning fork represents where you stand as a hazzan. You vibrate sympathetically with the style and tradition of Sulzer. Whoever said that east is east and west is west and never the twain shall meet, you are the living refutation of that aphorism, because in you the twain have met, You are born a Polish hassid and you were trained in Vienna and you bring to the elegance of a metropolis the warmth of the shtetl. You in one person, in one style, combine all that is great in Polish hazzanut, all that is wonderful in the Viennese tradition.

In honoring you, the Cantors Assembly therefore is indirectly honoring me, because if one is truly to be recognized by who his teachers were, I bask in your glory, Abba. You were my teacher, among others. But the two years that I spent in your choir were my apprenticeship in the world of hazzanut and your impeccable style has been my yardstick ever since. The question I always ask myself, as I do anything, is would Abba do it. If the answer is: well, I don't know. I'm always ashamed of myself for having done it, no matter what the congregational pressure.

For someone to have exerted this great an influence on me, surely is saying quite a bit on any hazzan. I just wish that all of my contemporaries could have the same privilege. I know that you couldn't have taught the whole graduating classes over the years of the Cantors Institute, but I wish there were some way to spread your ability, your knowledge, your wisdom, your love of people, of hazzanut, of Jews and mankind - just spread it a little bit thinly over all the graduating class. Someway to get you to New York so that we could all avail ourselves of your beautiful hazzanut.

So it is out of a sense of deep humility and sincere gratitude that I present you this award of life membership which is actually the highest token of esteem that the Cantors Assembly has within its powers to present to any individual. It says, "The Cantors Assembly of America is pleased to award life membership to Hazzan Abba Yosef Weisgall as a token of its love, respect and admiration." I hope that we can look forward to many many more years of your presence, your guidance and your leadership ability.

Hazzan Abba Weisgall:

I deeply appreciate the honor bestowed upon me, more than I can express in words. I accept with one reservation. I want you to guarantee me that I will keep this membership for the next 50 years.

Hazzan Silverman:

Before I proceed with the induction service of our newly elected officers, I am going to do something and

I ask you to believe me, when I tell you that I have no ulterior motive. But this convention, this particular convention has been graced with the presence of a number of our presidents. This is a thrill and a delight to happen. I'm going to ask you to permit me to have these gentlemen rise so that you may see them. This first gentleman was our first president, Rabbi Abraham Rose, Hazzan Nathan Mendelson, Max Wohlberg, Nathan Mendelson, Samuel Rosenbaum, Isaac Wall, and I was a past-president too.

If I may single out for your applause as well the ex-officio members who have been very closely bound to us and whose dedication to the Assembly could never be adequately expressed in words. I refer to William Belskin Ginsburg and to Moshe Nathanson.

Now to the induction of officers. Will the following gentlemen, newly elected to our Executive Council, please rise as their names are called. Morris Schorr, Morris Levinson, Saul Hammerman, Nathaniel Sprinzen. We welcome you to the Executive Council. We know of your ability and your consecration to hazzanut. We know that you will be with us, and if I may use the vernacular, you will give your all, to our great Assembly. As installing officer, I do hereby install you as members of the Executive Council of the Cantors Assembly of America. These are men who through the years have been part and parcel of everything that we have done. They have aided immeasurably in the growth of our Assembly. It is with great pleasure that I declare them duly installed in their respective offices. Congratulations.

Will the following gentlemen please rise: Yehuda Mandel, Treasurer; Solomon Mendelson, Secretary; David Leon, Vice President; Arthur Koret, Vice President. These faces I know are familiar to you. These are men who through the years have been part and parcel of everything that we have done. They have aided immeasurably in the growth of our Assembly. It is with great pleasure that I declare them duly installed in their respective offices. Congratulations.

Friends, there is a semantic in almost every language except Hebrew. In most languages the meaning of words change. But in Hebrew they do not change. Our words and our names are deeply rooted. Each letter's commented upon. The meaning is eternal. Samuel remains Samuel, one who was asked for of the Lord. Samuel remains the Judge, the Teacher, the faithful servant of God. Samuel's quarrel was with the Philistines, an arrogant, cruel people. Today, however, by the process of semantics the word Philistine means a person opposed to progress. One who is uncultured; one who is unenlightened. But Samuel remains the same.

And our Samuel, Samuel Rosenbaum, our Executive Vice President, he, too, remains the same because of his inherent sweetness and sensitivity. He feels the pains and the joys of his colleagues through his profound empathy and to this many Assembly members will say amen. He is a paragon of patience. His brilliant, orderly and perceptive mind has made him the outstanding administrator that he is. Add to this his native charm and only then do we approximate the person our Sam is. And today, our Samuel is the administrator, the teacher, the faithful servant of God and His people. Our Samuel is also the determined opponent of Philistinism among our people as well as among others, insisting upon high standards for our calling; himself an example of those values which our

Torah calls holy. Sam, will you please rise. All of us gathered here, pray that God will grant you long and happy years of continued service to our Assembly, our people and our cause.

And finally, somehow, the word installation does not carry the full meaning of what we are doing at this moment. For to install means to induct into office or to seat. Saul Meisels is far too dynamic to merely occupy a seat in office. He is a wonderfully tenacious man, dedicated to his responsibilities and tireless in the execution of his duties. For him no task is too great. Of Saul we can say that this is a moment of rededication and reconsecration. When Moses participated in the ceremony of his brother Aaron as High Priest, we read in Chapter 8 of Leviticus, that he clad Aaron in the beautiful garment. Our Saul has asked no other garment than the talit and no other reward than the joy that comes from leading in prayer as a shaliah tsibbur. He willingly accepts the responsi-

bility of constant service to all of us. We pray, dear Saul, that the Eternal will grant you the blessings of continued fruit of creative service to God, to Torah and to Judaism. You are installed.

Before I close these induction services I'd like to mention that there were messages received from two people. One from a past president, Charles Sudock, now living in California. Even though he lives in California, he is with us constantly. I know that we are in his thoughts because he writes us frequently and his love and devotion to the Assembly continues on unabated.

And finally, and perhaps I should say **aharon, aharon haviv**, we have missed the presence of the founding father of our Assembly, David J. Putterman who had to be in New York but even though he may not be here in person all of us in this convention constantly have felt his presence. I know that he will be thrilled to hear, as I said to you in the early part of the evening, that this has been one of our greatest conventions.

THE CANTORS ASSEMBLY OF AMERICA

presents

A CONCERT OF
JEWISH MUSIC

Wednesday Evening, May 4th, 1966

Concord Hotel
Kiamesha, New York

The concert this evening is equally divided between the sacred and the secular in Jewish music. However, neither category is exactly what those adjectives might lead one to believe. The sacred section, devoted as it is to the Talmudic Recitative, is not liturgical but rather discursive in character. Similarly, the content and broad message of "If Not Higher" give the work a sanctity of the highest order.

We are to hear first a number of distinguished colleagues in musical interpretations of selections from the treasury of Jewish study which is the Talmud. These study-texts have always held an attraction for hazzanim-composers who saw in them an original and pithy source of religious exegesis which lend themselves naturally to the melismatic style of the traditional East European recitative.

We have chosen this part of the concert from Talmudic literature as a tribute to the publication by the United Synagogue of America of a modern students' edition of the Talmud. This El-Am edition is published in Israel and contains, in addition to the traditional text and commentaries, a new commentary suited to our time. It is published in monthly fascicles and is available by subscription. The Tractate *Berakhoth* is the first to be published and was the text chosen for study at the daily shiur being conducted during the convention.

Yitzhak Leib Peretz is one of the three giants of Yiddish literature. His justly deserved fame derives from a vast double-faceted literary output; for Peretz is as well known for his biting social criticism as he is for his warm tales of the hassidim. The hassidim, or pious ones, were a sect of Jews who first appeared in Eastern Europe during the seventeenth century. They held that devotion to God is best expressed in love for God's creatures — fellow man. Contrary to ancient Jewish tradition which held that true knowledge of God was open only to the learned, the hassidim believed that God is near to all His creatures.

Standing between God and the Hassid was the Rebbe who, by the power of his devotion and piety, helped bring both together. The mystical powers of the Rebbe and the deep, emotionally rooted piety of the hassid gave rise to a vast treasury of hassidic prayers, songs and wordless heavenward-rising tunes.

"If Not Higher" underlines the conflict between the hassidim and their religion of the soul and the others, primarily the intellectually oriented Lithuanian Jews, who believed that an ignorant man could never achieve true piety.

Hazzan Samuel Rosenbaum has provided a completely new setting for Peretz's magnificent short story. While written specifically as a text for a musical work the poetic setting achieves a majesty and rhythm of its own which sheds new brilliance upon the words of Peretz.

Sholom Secunda's musical treatment of the new setting is witness to the composer's complete mastery of the music of the hassidim and the many-faceted prayer modes of the synagogue. The work opens with the ancient call of the beadle to the Jews of his village to arise to worship their Maker. Later on, this simple, poignant fragment becomes the climax of a soaring tenor aria.

Another theme appearing again and again in the wordless "Ya bi bam" tune of the hassidim. It is introduced first in the opening section by the tenor and chorus and later as a dramatic underscoring by the orchestra. The authentic Selihot modes are skillfully interpreted in tenor and baritone areas and in a moving a cappella section by the chorus.

Mr. Secunda has captured the agelessness of Jewish chant in a contemporary sound, resulting in a work that is fresh to the ear but timeless in its appeal to the heart.

PROGRAM

Raban Shimon ben Gamliel Omer (Pirkei Avot 1: 18)

I. Frankel

HAZZAN EDGAR MILLS
Oheb **Shalom**, South Orange, New Jersey
MRS. EDGAR MILLS,

Amar Rabi Yosei (Berakhoth 3A)

S. Dubrow-I Alter

HAZZAN SAMUEL DUBROW
Temple Beth El, Cedarhurst, New York

Akavyah ben Mahalalel Omer (Pirkei Avot 3: 1)

I. Alter

HAZZAN SOLOMON GISSER
Shaare Zion, **Montreal, Canada**

Ben Zoma Omer (Pirkei Avot 4: 1)

I. S. Weisser

HAZZAN ASHER BALABAN
Temple Israel, Wilkes Barre, Pennsylvania

Amar Rabi Elazar (Berakhoth 64)

M. Taube

HAZZAN MOSHE TAUBE
Congregation **Beth Shalom, Pittsburgh, Pennsylvania**
MR. LAZAR WEINER, Accompanist

“IF NOT HIGHER”

An oratorio based on a story **by Y. L. Peretz**

Text: **SAMUEL ROSENBAUM**

Music: **SHOLOM SECUNDA**

featuring

HAZZAN ARTHUR KORET, *Tenor*
Emanuel *Synagogue, Hartford, Connecticut*

HAZZAN SAUL MEISELS, *Baritone*
Temple on the Heights, Cleveland, Ohio

HAZZAN MORTON SHAMES, *Tenor*
Congregation Beth El, Springfield, Massachusetts

HAZZAN SAMUEL ROSENBAUM, *Narrator*
Temple Beth El, Rochester, New York

Myra Genis, *Contralto*

THE TEMPLE EMANUEL CHORAL SOCIETY OF PATERSON, NEW JERSEY

THE CONCORD SYMPHONY ORCHESTRA

MR. HAROLD AKS, Conductor

To the distinguished colleagues who lent their efforts and talent to concerts given in 1965-1966 in behalf of the work of the Cantors Assembly of America. They may rest secure that their contributions will make it possible for the Cantors Assembly to continue its sacred work of education, publication and scholarship-aid to the hazzanim of tomorrow.

We gratefully acknowledge the efforts and loyalty of a large number of hazzanim in each community, who, although not actually members of the Cantors Assembly of America, nevertheless, identified themselves in spirit and activity with the work of their colleagues.

May God grant them good health, strength and determination so that they may continue to serve Him with song.

Saul Meisels

PRESIDENT

Samuel Rosenbaum

EXECUTIVE VICE PRESIDENT

Moses J. Silverman

CHAIRMAN DEVELOPMENT COMMITTEE

BALTIMORE

SAUL HAMMERMAN, *Chairman*
 ABRAHAM DENBURG
 DAVID KUSEVITSKY*
 ABRAHAM SALKOV
 ABBA WEISGAL

BOSTON

IRVING KISCHEL, *Chairman*
 MICHAL HAMMERMAN, *Chairman*
 CHARLES FREEDLAND
 LEON GOLD
 HERMAN HAMMERMAN+
 SAUL HAMMERMAN+
 GABRIEL HOCHBERG
 SIMON KANDLER
 ARTHUR KORET*
 CHARLES LEW
 LEON MASOVETSKY
 IVAN PERLMAN
 ISRAEL SACK
 MORTON SHANOK
 GREGOR SHELKAN
 MANUEL ZYMELMAN

BUFFALO

ALAN EDWARDS, *Chairman*
 GERALD DeBRUIN
 CHARLES GUDOVITZ
 MOSHE TAUBE*
 ISRAEL ZIMMERMAN

CHICAGO

MOSES J. SILVERMAN, *Chairman*
 MORTON PLISKIN, *Co-Chairman*
 DAVID BRANDHANDLER
 HAROLD BRINDELL
 JORDAN COHEN
 MAURICE GOLDBERG
 ISAAC GOODFRIEND*
 DAVID KUSEVITSKY*
 GIDON A. LAVI
 BENJAMIN SIEGEL*
 ALLEN STEARNS
 MOSHE TAUBE*

CLEVELAND

SAUL MEISELS, *Chairman*
 ISAAC GOODFRIEND
 ARTHUR KORET*
 DAVID KUSEVITSKY*
 BENJAMIN SIEGEL*
 MOSHE TAUBE*
 MEIER WORTH

*Guest Artist

BRIDGEPORT

DAVID J. LEON, *Chairman*
 IVAN PERLMAN *
 BENJAMIN SIEGEL*

DETROIT

JACOB SONENKLAR, *Honorary Chairman*
 SHABTAI ACKERMAN, *Chairman*
 SIMON BERMANIS
 REUBEN ERLBAUM
 NICHOLAS FENAKEL
 REUVEN FRANKEL
 LOUIS KLEIN
 LARRY VIEDER

LAS VEGAS

JOSEPH KOHN, *Chairman*
 LEON BENNETT*
 SIDNEY BLOOM*
 SAMUEL FORDIS*
 URI FRENKEL*
 DAVID KANE*
 SAUL SILVERMAN*

LOS ANGELES

DAVID KANE, *Chairman*
 LEON BENNETT
 SAMUEL FORDIS
 URI FRENKEL
 MORRIS GREENFIELD
 HERMAN HAMMERMAN
 GERALD HANIG
 WILLIAM HAUBEN
 PHILIP MODEL
 SIMON SCHIMMEL
 SAUL SILVERMAN
 CARL URSTEIN

PHILADELPHIA

HYMAN SKY, *Chairman*
 PHILIP BLACKMAN
 NATHAN CHAITOVSKY
 LOUIS GOLDBIRSH
 MORDECAI GOLDSTEIN
 LOUIS HERMAN
 SIDNEY KARP0
 PHILIP KROHN
 DAVID KUSEVITSKY*
 DAVID LEBOVIC
 MELVIN LUTERMAN
 YEHUDA MANDEL
 ASHER MANDELBLATT
 ANDREW SALZER
 JUDAH SMOLACK
 ISAAC WALL
 HARRY WEINBERG
 MARSHALL WOLKENSTEIN

*Guest Artist

CONVENTION PLANNING COMMITTEE

JOSEPH LEVINE, *Chairman*

IVAN PERLMAN, *Co-Chairman*

DAVID J. LEON SAMUEL ROSENBAUM

JOSEPH LEVINE SIDNEY SCHARF

MORRIS LEVINSON MORTON SHAMES

SAUL MEISELS KURT SILBERMANN

SOLOMON MENDELSON MOSES J. SILVERMAN

JOSHUA STEELE

CONVENTION MANAGEMENT
COMMITTEE

IVAN PERLMAN, *Chairman*

AND MEMBERS OF THE EXECUTIVE COUNCIL

NOMINATIONS COMMITTEE

W. GINSBURG, *Chairman*

ISAAC WALL HARRY WEINBERG